AMERICAN CHILDHOOD

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CAROLYN SHERWIN BAILEY, *Editor*

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Coming in October

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Art-Teaching

A double-page Hallowe'en poster. Decorations for the Hallowe'en party. Columbus-Day blackboard calendar. Columbus-Day book cover.

Hektograph Work Sheets

Hallowe'en number lesson and health-teaching reading page by Eleanor Pratt. Reading lessons on harvest themes by Alice Hanthorn.

Units of Teaching

Indian Home Life in the Second Grade by Sterling Price. Painless Second-Grade Arithmetic by Vera M. Crider. Our Farm Study by Elizabeth Allen and others.

Special Features

Mondahmin Gives Corn to the Chippewas. A Play by M. Jagendorf. Tested Schoolroom Helps for the Month. Timely Stories and Poems.

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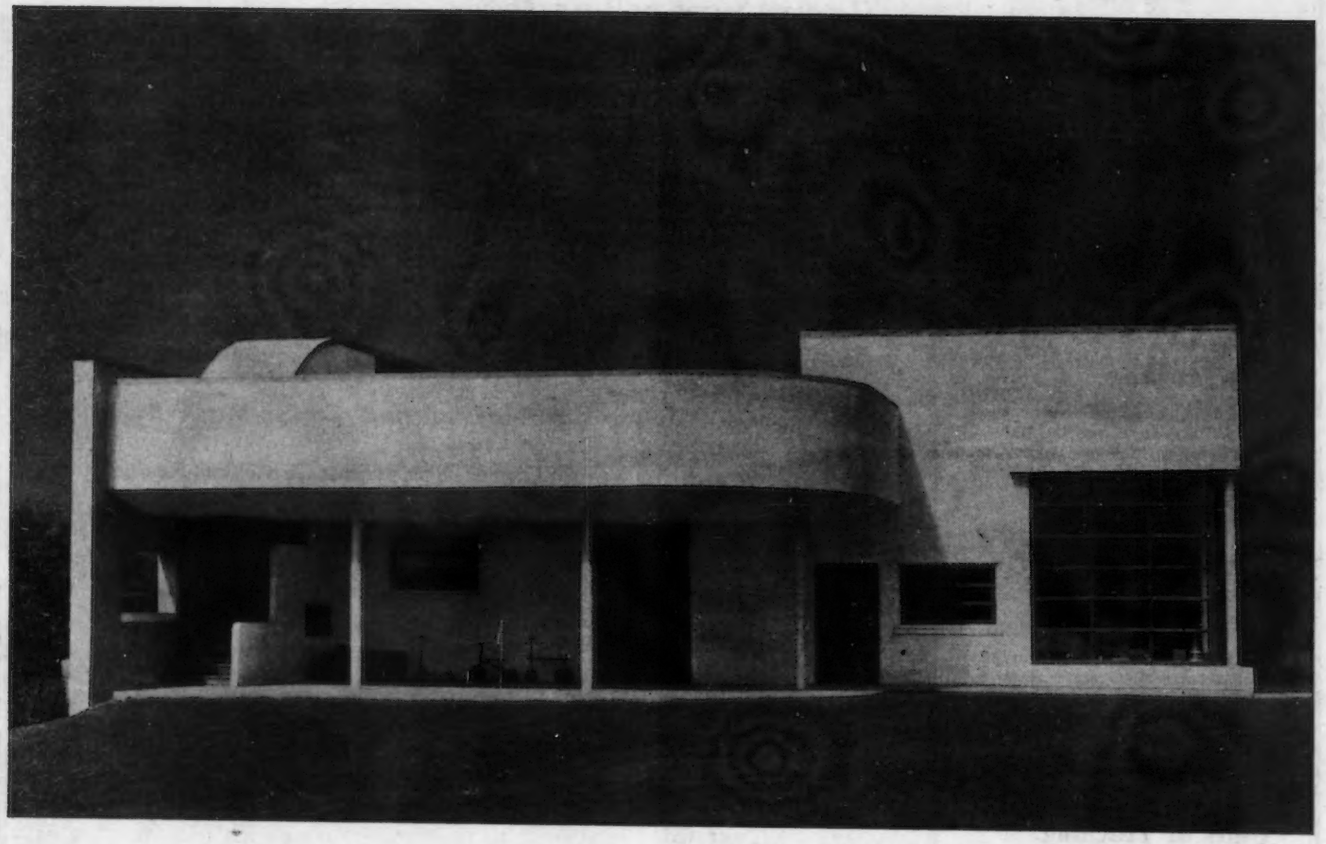


Photography by Ralph Steiner

NURSERY BUILDING OF THE OAK LANE COUNTRY DAY SCHOOL

CATALOGED
N. 22

A CLASSROOM EXHIBIT OF FOREIGN DOLLS CORRELATES WITH SOCIAL-SCIENCE STUDIES

Art Integration in the Elementary School

By LEON LOYAL WINSLOW

NOTE: *Why art teaching in the public schools? Are art materials an unnecessary expense for the school budget? These questions are still being asked by certain groups of tax payers and even by boards of education.*

Because of the timeliness and importance of these questions, AMERICAN CHILDHOOD *felt that they should be answered by an authority as able as Leon Winslow, Director of Art Education in the public schools of Baltimore, Maryland. Mr. Winslow is carrying out the program of art integration he recommends here with excellent results not only in pupil skills, but community reactions.*

THE elementary school art course of today furnishes an outlet for the creative activities of children and in doing this it introduces them to the art field. Art instruction in the elementary schools aims to develop in all boys and girls sensitiveness to, and appreciation of, the various art and craft products in common use; to acquaint them with useful information relating to art and industry; to furnish for them an outlet for the creative impulse in the form of appropriate activities; to assist them to develop socially-desirable attitudes and set up desirable ideals. In other words, in pursuing the subject of art the pupils (1) should acquire general information and should gain a working knowledge of design, (2) should grow in appreciation of art and industry, (3) should acquire control over materials and attain facility of expression, and (4) should acquire desirable individual and social attitudes. Few children will become producers of art in the community, but all can be brought to the recognition, appreciation and use of the principles of design.

Materials to be used as mediums of expression in the art course should be those which most encourage expression. The course of study should be made up of significant units of teaching. A complete unit or plan should include, in addition to the topic, general information, technical information, and directed and creative activity. Throughout the elementary school, art should be conceived of as æsthetic experience, an outgrowth of the entire elementary school curriculum. Thus it will be seen that the subject constitutes a very important integrating agent for the curriculum. It shall aim both to stimulate in the child the experience of expression and help him to improve the manner in which he expresses himself. At the same time it should aim to stimulate in the pupil the experience of appreciation by acquainting him systematically with outstanding examples of the art and craft work of various peoples, both of the present and of the past.

If the content of a unit of teaching should be confined to a single field in order to limit its scope to a specific topic, then obviously the first step in preparing

Grade: All ELEMENTARY SCHOOL ART UNIT

Topic
Subject or Title of Unit

Information		*Activity*	
General	**Technical**	**Directed**	**Creative**
Geography	Art Form	Control	Freedom
History	Line	Dictation	Originality
Evolution	Mass	Copying	Experimentation
Science	Color	Demonstration	Imagination
Nature Study	Design	Drill	Inspiration
Arithmetic	Rhythm Balance	Reading	Emotion
Health	Representation	Visiting	Interpretation
Music	Lettering	Localities	Evaluation
Current Events	Fitness to Purpose	Museums	Appreciation
Masters	Harmony	Libraries	
Consumer	Technic	Stores	
Guidance	Processes	Criticism	
	Medium	Suggestion	
	Tools		
	Materials		

FIGURE I. The purpose of this diagram is to suggest content clues.

PUBLIC LIBRARY
INSTITUTION

Grade One **ELEMENTARY SCHOOL ART UNIT**

TOYS

Information		*Activity*	
General	**Technical**	**Directed**	**Creative**
Play on piano or victrola "Parade of the Wooden Soldiers."	Recall various materials used for making toys: wood, tin, iron, china, cotton, silk, and celluloid.	Demonstrate how to make a movable toy from cardboard.	Make toys of cardboard.
Ask children what toys they thought of while the music was playing.	Name colors which are used for toys.	Exhibit pictures of lovely toys.	Make toy wooden furniture, sleds, and boats, and finish with paint or varnish.
Write a list on the blackboard of the toys suggested.	Consider the construction of toys.	Instruct children in dramatization of "Dancing Dolls."	Construct a house and a radio from cardboard.
Encourage children to talk about their own toys or the toys they have seen.	Explain how each factory worker has some special work to do, such as planning, making and painting.	Read the story, "The Sturdy Tin Soldier" and "The Gingham Dog and the Calico Cat."	Plan color schemes suitable for toys.
Discuss how toys came to be used by children. As miniatures of things around them, for enjoyment.	Discuss the designing of toys.	Draw a picture of the cat and dog, being careful to observe proportions.	Decide to make toys as gifts.
Decide how to select a toy.	Explain why some toys are colored brightly and what colors are best for certain toys.	Visit shops where toys are displayed.	Draw paper dolls with detachable dresses (use crayons).
Read stories which tell about various kinds of toys, including some of those played with by children in other lands.	Investigate the uses of paint and varnish in finishing toys.	Visit a factory where toys are made.	Cut a simple pattern for a rag doll.
Talk about the places where toys are made: the home, the factory, the school.	Call attention to proper use of needle and scissors.	Have children collect pictures of toys, and make a booklet for the pictures.	Make the doll, painting the features.
Think about the clothing worn by dolls in various kinds of weather.	Discuss suitable decoration for trunk.	Compare faces of dolls with those of children.	Dye the white material for the body of the doll, suitable flesh color.

FIGURE II. The purpose of this diagram is to show the organization of information and activities ideas.

the course of study would be to determine subjects or titles for all the units to be included in the course. According to Trillingham,* "The unit as a basis for instruction and learning originated out of the necessity to break up the total world of human experience into practical subdivisions for facilitating the administration of classroom procedure."

THE VARIOUS parts of a unit of teaching have been included in the diagram illustrated in Figure I. It will be noted that this diagram embraces information as well as activity, the information included being both general and technical in order to assure a broad cultural background. It will be noted further that the activity growing out of the unit is both directed and creative in order to assure consistent pupil growth in the manipulative phases of the subject.

Although the general information is of necessity non-technical, it will be seen that such information, to be included in the teaching unit, is nevertheless closely related to the specific topic around which the unit is to be organized. Clues to what may constitute general information are to be furnished by such topics as the following which refer to ideas that are general since they do not specifically refer to art: geography, history, evolution, English, language, reading, spelling, writing, literature, music, arithmetic, science, health, nature study, current events, purpose, master, consumer, patron, guidance.

MAKING TOYS IN A PRIMARY-GRADE ROOM IS A WORTHWHILE ART ACTIVITY Baltimore, Maryland, Public Schools

It will be seen further that the technical information included in the unit has to do purely with technical and with æsthetic considerations. Clues to what may constitute the technical information are to be furnished by such words as line, mass, color, design, rhythm, balance, form, art, representation, lettering, construction, fitness, process, technic, medium, harmony.

Directed activity implies activity which is not creative, its purpose being, nevertheless, to develop the particular and special skills that find satisfaction in the creative work of pupils. Clues to the characteristics of directed activity are to be found in such words as dictation, tracing, copying, demonstration, criticism, control, drill, reading, and visiting museums, libraries, factories, stores and other places of interest and value.

Creative activity being activity that is not directed, clues to the meaning of creative activity are to be found in such words as freedom, originality, experiment, imagination, inspiration, emotion, expression, evaluation, interpretation, appreciation.

*Trillingham, C. C. Earmarks of a Functional Unit, Journal of The National Education Association, December, 1935.

PRELIMINARY organization outlines for the units of teaching can be made effectively on diagrams arranged with vertical columns to contain the statements relating to general and technical information, and to directed and creative activity respectively, as illustrated in Figure II which shows the organization of teaching material for a unit on toys.

Although a logical arrangement of material descriptive of units of work in art may be accomplished in this way, it is, of course, desirable that the narrative form of presentation be used, because it is better suited to the requirements of the printed course of study. Nor does the diagram indicate any particular sequence for the procedures. It should serve then merely as a step toward realizing the narrative form.

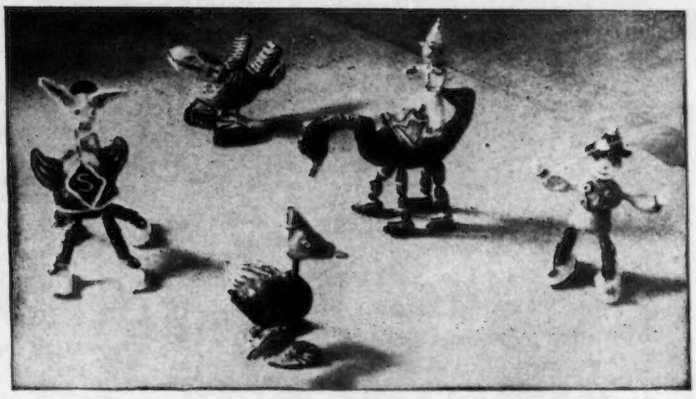
THE QUESTION that now arises is how can the preliminary outline be used most effectively to accomplish this? Should its statements be copied directly though arranged in paragraph form, or should the material developed on the diagram be rearranged in such a way as to meet the requirements of classroom procedure? Four sequential steps that are distinguishable in most of the completely described units of work include orientation, design, forming products and appreciation. If these steps are to be useful in the organization of course of study material, then the terms ought to be understood by all who would use them.

1. *Orientation* means finding one's bearing, getting squared away for the new work at hand.

2. *Design* implies conceiving and planning a product regardless as to whether or not a drawing is made in advance of the actual construction. Design is interpreted to include decoration.

3. *Forming Products* involves the transformation of materials, thus fulfilling the purposes of design. It includes the supplying of decoration, if there is to be decoration, and the application of necessary finishing processes such as sandpapering, and of such materials as paint or stain.

4. *Appreciation* involves judgment of the educational results as well as evaluation of the entire art product or products turned out by the members of the class.



TOYS MADE BY NORMAL-SCHOOL STUDENTS

Although the four sequential steps should prove helpful in arranging the descriptive material and in paragraphing it, there is no good reason why the use of this device should appear in the finished narrative descriptions. Nor should the original statements be rigidly adhered to. They should be subject to modification or even to elimination, and statements that are entirely new should sometimes be added when this seems desirable. To show how this can be done, the statements from the diagrammed descriptions for the unit on Toys has been rearranged according to the sequential steps and is presented at this point in the finished narrative form.

TOYS

A Unit of Teaching in First Grade

Play on piano or phonograph march from *Nutcracker Suite* by Tschaikowsky, and *The Dancing Doll* by Poldini. Ask children what toys they thought of while the music was playing. Write a list on the blackboard of the toys suggested. Show pictures of children and toys, such as "With Grandma" by MacEwen. Read the poem, "The Gingham Dog and the Calico Cat." Discuss how toys as miniatures of objects around them came to be played with by children. Talk about the places where toys are made: the home, the factory, the school. Explain how each factory worker has some special work to do such as planning, making or finishing. Read stories which tell about various kinds of toys, including some of those played with by children in other lands. Decide to make toys as gifts.

Draw a picture of a toy cat and toy dog. Recall various materials used for making toys: wood, iron, tin, china, cotton, silk, and celluloid. Consider the construction of toys. Discuss the designing of toys. Think about the clothing that should be worn by them. Cut a simple pattern for a rag doll. Using crayons draw designs for dresses for rag dolls.

Cut out paper dolls. Cut out clothing to be worn by them. Dye the white material for the body of the doll suitable flesh color. Make the doll. Paint features on doll. Cut out the clothing carefully. Make a booklet for the pictures collected. Build a house and radio from cardboard.

(Continued on page 46)

TOYLAND DECORATION BY MARGIE COLEMAN HARRIS, PUBLIC LIBRARY, JOHNSTOWN, PENNA.

LANGUAGE AND LITERATURE BEGIN IN THE KINDERGARTEN

Kansas City, Missouri, Public Schools

One of the new words in the schools is parent-education. Perhaps the word understanding should be substituted for education. We are trying to help parents to know as much about Johnny and Jane as do their teachers; what may be expected of them, what their school work means, how these parents may have a larger share in guiding the formative years of childhood. Especially do parents need to know the kindergarten, not as a luxury but the truly essential first year of school life.

Miss Mense of the Kansas City, Missouri, public schools, last year worked out the plan she describes here for showing parents and the public who support the schools what the kindergarten really does for a child.

Kindergarten-Parent Education

By IDA O. MENSE

SINCE educators everywhere are being asked to explain their work to the public and to justify their statements with proof, the kindergarten teacher of the J. J. Pershing school of Kansas City, Missouri, decided to prepare evidence of her work and show how it was accomplished to gain the necessary results in education. This article, concerned with the manners and means used in attempting this problem, may offer suggestions to other kindergarteners.

Each year as part of the program of this particular kindergarten the mothers and preschool mothers were invited to a morning session, and the fathers to a night session. This opportunity for concrete observation was extended to the parents in order that the kindergartener might point the main goals and objectives of her work.

A number of posters and charts with illustrations for each phase of the school work were prepared. The charts were of tag-board printed with an ordinary size printing press with appropriate pictures taken from magazines.

After a brief explanation of the chart by the teacher the work followed. This procedure was carried out to show the work and value of the handwork period, the language period and the music period. Other charts stated the objectives of nature, health, safety, and the social studies. The material for the charts was taken directly from the course of study "The Kindergarten Course of Study for the Kansas City Public Schools." Each chart was placed on an easel in front of the room. This gave the parents an opportunity to read it that they might understand the objectives of this period before the children started the activity. Aside from the charts illustrating the concrete aims for each subject there were seven charts which represented in a compactly worded manner some of the chief aims of the kindergarten as a whole. These charts were found to be especially valuable in conveying kindergarten objectives to the fathers and mothers. The activity charts were as follows:

THE WORK PERIOD

General Objectives

To provide opportunity for:

1. Creative expression.
2. Development of growing ability to purpose, plan, and carry out individual or group problems of interest and value.
3. Development of growing ability to work and play harmoniously with others.
4. Exercise and control of the larger, simpler, and more fundamental muscular co-ordinations.
5. Acquaintance with the characteristics and possibilities of various materials through experimentation and use.
6. Gradual growth in ability to carry out ideas.
7. Growing habit of keeping room, cupboard, materials, tools, and tables in good order.

THE KINDERGARTEN HAND WORK PERIOD SHOWED PARENTS THE POSSIBILITIES OF DEVELOPING SKILLS

Kansas City, Missouri, Public Schools

THE SOCIALIZING INFLUENCE OF THE KINDERGARTEN SHOULD BE UNDERSTOOD BY THE HOME
Kansas City, Missouri, Public Schools

Nature

General Objectives

1. To open to the child many avenues of pleasure through varied contact with nature.
2. To encourage and satisfy the child's wonder in nature.
3. To help the child better to understand and appreciate his natural environment.
4. To awaken an appreciation of natural beauty and a desire to conserve it.
5. To teach the child to be kind to animals and thoughtful in caring for them.

Language

General Objectives

1. To provide rich experiences out of which a wealth of ideas may develop.
2. To encourage free, happy discussion about things of interest.
3. To enlarge the vocabulary through a rich background of interesting experiences.
4. To stimulate and encourage creative expression.
5. To develop growing ability to express ideas clearly and to understand and interpret meanings.
6. To help the child express his ideas with clear enunciation, correct pronunciation, and with pleasing quality of voice.

Music

General Objectives

1. To widen and enrich the child's musical experience and to create interest in good music.
2. To furnish a worthy interest for the use of leisure time, and an opportunity to share a pleasing experience with others.
3. To provide other mediums of self-expression.
4. To develop emotional life by creating, dispelling, and interpreting moods.

Social Studies

General Objectives

To help develop:

1. Self-control and obedience.
2. Habit of recognizing and respecting the property of others.
3. Growing habit of talking in turn and of listening when others talk.
4. Ability to work and play with others harmoniously.
5. Healthful practices.
6. Observation of things to be done and doing them without being told.
7. Growing habit of acting and responding with promptness and orderliness.
8. Appreciation of the number of people who contribute to the comforts and pleasures of the child's life.
9. Satisfaction from finding materials which are helpful in working out plans.
10. Appreciation of the need of conserving materials and time.

Literature and Library

General Objectives

1. To create an interest in books and in reading situations.
2. To broaden interests and experiences through the use of pictures, books, stories, and poems, thus preparing for valuable and enjoyable use of leisure.

(Continued on page 46)

OBSERVATION AND THOUGHTFULNESS DEVELOP FROM KINDERGARTEN NATURE STUDY
Kansas City, Missouri, Public Schools

September Map. America Goes House Hunting

By CAROLYN SHERWIN BAILEY

EVER since our log-cabin days there has been no such interesting activity in the eyes of children as the raising of a house. The digging of a foundation, the skeleton construction of the framework, the mixing of mortar, the laying together of bricks, the insertion of windows and doors, lure the youth of a neighborhood. If we analyze this fascination that building has, we shall find ourselves deep in a study of the instinctive activities of children: cave digging, sand play, block construction, clay modeling, and the construction of a playhouse which is now the concern of the school in its home and curriculum relationships the first month of the school year.

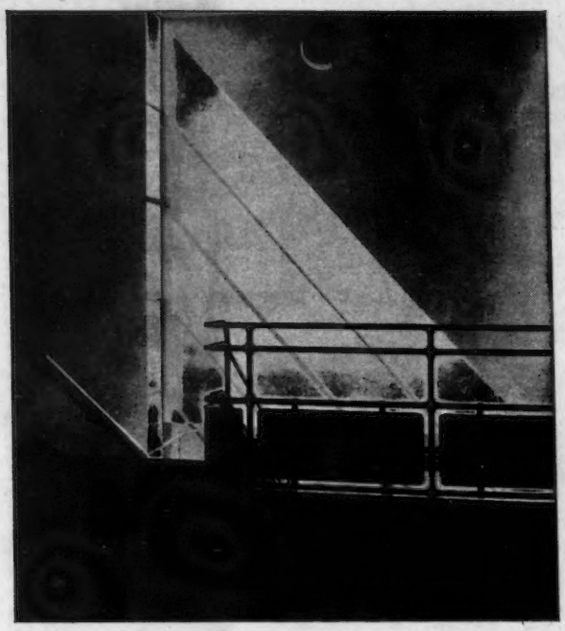
This year, the new word in community life is housing. Drawn into a wide building and community-planning program there is hardly a section of the United States that is not thus concerned. For a decade there has been little done in the way of housing which school children could observe at close hand. It seems as if our geographic lens this month might be turned upon this matter of housing, and that we need to consider what phases of the national housing program are important for schoolroom analysis.

With the sign Public Works Administration displayed in many communities, our first thought is the aim of the Federal government in taking part in what has always been a state or private-enterprise concern. We must realize that the primary objective of the government in financing and directing housing has been that of supplying quick employment to workers. The P. W. A. label stands for our first Federal effort to restore industry. The new house, whether frame or stucco, remodeled from an old one or a modern house of fabricated workmanship, the single cottage, or the vast community unit for housing hundreds of families and equipped for outdoor play and indoor recreation, offer work to the mine, the factory, the architect, the interior decorator, the manufacturer of built-in equipment, the landscape architect, and other artisans. This fact needs to be taught in the schools as a side light on social science. There are strong objections to any long-term program of Federal housing since such government-built units would not be subject to local taxation. Children need to realize what the community receives for its taxes in fire and police protection, sewage disposal, education, recreation through parks and playgrounds, the supply of pure water, and the advantages of good roads. This the Federal housing authorities realize, and as soon as possible government housing projects should be turned over to local control.

A SECOND aim of the Federal-built home is that of education; it is a demonstration of better living in which the family must co-operate. A wider use of glass, time-saving electrical appliances, simple furniture that is in many instances handmade, an artistic use of color in the walls and landscaping, sometimes a nursery school, a communal kitchen, and

CO-OPERATIVE HOUSING, KARL MARX HOF, VIENNA, KARL EHN, ARCHITECT, INCLUDES A MODERN KINDERGARTEN

Courtesy, The Architectural Forum



LIGHT AND SPACE CONTROL THE NEW SCHOOL STAIRWAY Courtesy, The Architectural Forum

space for recreation within the unit of housing, are all object lessons to a public which had become, through our drop in new house construction, neglectful of the vital matters of health in daily living.

The last consideration in our construction of new homes is purely geographic and as such should have an essential integration in the geography program this month. Apart from and more powerful than any man-made utilization of the earth for sustaining life, are the mighty forces of nature. In a day, a flood destroys an entire town. A hurricane levels a community of flimsily-built homes. Dust storms destroy a year's crops. Agricultural success is dependent upon weather conditions. This past two years, a large section of the farm map of our nation has been changed due to the action of wind, water and dust storms. So far-reaching have been these catastrophies that entire farming communities are migrating to towns. The platitude, "back to the farm," has lost its meaning. The towns are not ready either to offer homes or work to these country people. On the other hand, those valiant rural families who want to stay on their farms and see the thing through, need rehabilitation in the way of flood control, irrigation facilities, new equipment, new homes.

We cannot lay enough emphasis upon this geographic factor in the present aims of the Federal government's program of public works. We must realize that geographic thinking lies at the basis of all social understanding and judgment. Peoples are a part of their earth. They are at the mercy of wind and weather. Boundaries outline and determine whether a nation shall be at peace or involved in war. The great racial treks of the past which resulted in the segregation of peoples and the various civilizations of Europe as we know them today started in a search for food, good climatic conditions, wood and stone for building shelters, grazing fields, hunting and fishing grounds.

An analysis of these natural conditions which have necessitated Federal and local housing efforts will illustrate this present need for better and more homes in our nation today:

"Whereas the number of dwelling units erected in 257 cities of the U. S. averaged 400,000 a year between 1925 and 1929, this figure fell steadily to 20,848 in 1934, thus leaving the number of new homes for a constantly increasing population below that destroyed by fire (30,000 a year), not to mention another several thousand homes demolished for other reasons. As to the conditions of the existing homes, any visitor is amazed at their sorry appearance. In 63 cities counted, 44.6% of the houses were found to need minor repairs, 15.5% structural changes and 2.2% were fit for demolition only.

"Striking similarities between Europe and the United States are also apparent in the other conditions which build up a shortage. Doubling up of families is reliably estimated at 7%. The shift of population from cities to farms, which totaled 800,000 from 1930-1932, has been reversed. In 1933 and 1934 the net

(Continued on page 45)

PLAY TIME IN A COMMUNITY NURSERY IN THE CARL MACKLEY HOUSES AT JUNIATA PARK, PA.
Courtesy, Federal Emergency Administration of Public Works

SCHOOL LIFE TODAY ENDEAVORS TO INTERPRET ENVIRONMENT

Courtesy, Riverside Park School, Jacksonville, Florida

Social Studies and the Young Child

FLORIDA STATE CURRICULUM REVISION

PHYSICALLY, the average six-year-old child is in a period of transition from the crude and clumsy use of the larger muscles of the trunk and limbs to a more controlled use of the finer muscles. He is acquiring an improved sense of balance and rhythm and a finer muscular co-ordination. He is just developing the ability to engage in activities that require such co-ordination; for example, skipping to music, skating, riding a bicycle, tying his shoe laces. He is acquiring his first permanent teeth. His whole body is growing rapidly and his vital organs are under more or less strain to keep pace with the growth.

Mentally, the average first-grade child is passing from the period dominated by the senses to the period of curiosity, imitation, and imagination. His experience in school should help him to know more about the things in his environment about which he is curious. He should become acquainted with such fundamental materials as earth, fabric, wood, and metal, and such tools as the hammer, saw, scissors, and screwdriver. He should have experiences to develop his concept of size, weight and color. He should listen to many good poems and stories. He should be encouraged to talk about them and to illustrate his ideas by dramatization. Attractive picture and story books should be kept easily accessible. Imagination should be encouraged to supplement familiar experience. The greatest value will be found in the type of imagination which helps him to "work out plans in his head," to put himself in "the other fellow's place," and to picture objects not present to the senses. First-hand experiences with objects and people will help to develop this constructive type of imagination. The child's mental eagerness and curiosity will soon lead to a desire to read. As soon as this desire is developed, reading instruction should be started.

Emotionally, the children in the first grade will differ in proportion to the differences in the experiences which they have had. In a single class there will probably be variations ranging from the repressed, recessive fear-child to the spoiled, aggressive anger-child. The teacher should learn as rapidly as possible the emotional characteristics of her pupils and should then try to give guidance to meet their various needs.

THE average first-grade child is characterized by a spontaneous joy in living, an untiring curiosity, an eagerness to respond to suggestions. He is guileless, trustful, and unafraid. He has a sense of beauty that responds to rhythm, sound and color. Everything that the child does in school, all his relations with the teacher and the other children, his play, his study, his rest periods, his conflicts, his successes, his failures, all his experiences react on his emotional nature. The personality of the teacher, the methods of instruction, the subject-matter offered, all have their influence. Music, art, literature and nature study appeal particu-

NOTE: *The Elementary Course of Study for Florida schools, from which this article is prepared, is the result of a curriculum revision program extending over a period of more than three years.*

The actual work of production has been done by committees of Florida teachers and supervisors under the direction of Dr. M. R. Hinson of the State Department of Public Instruction. Co-operating with the various committees in this distinguished piece of work were the General Education Board, the Florida Education Association, and the curriculum laboratory of Peabody College for Teachers.

larly to the emotions. In all phases of the child's school life his emotional reactions should be taken into account with the purpose in view of helping him to grow in self-confidence, self-control, independence, and emotional stability. His initiative should be encouraged and directed. His curiosity and creative urge, tendencies to fear, anger, and love should be guided with such skill, sympathy, and understanding that he will carry into mature life a sense of faith, of control over himself, of the beauty and goodness of the world, and an ability to adjust himself to things as they are.

Socially, the average first-grade child is still in the period of egotism and individualism. Usually he has had little contact with other children. He needs to learn to play with other children, to work with them, to be considerate of them, to share materials, to take turns, to do his share. As he better understands the relationships of the school group, he is helped to a realization of the fundamental rights and obligations of persons. He sees real reasons for unselfishness, kindliness, and service.

The interests of children should determine the teacher's approach to instruction. The average first-grade child has many interests. He is interested in the active and personal side of life, in movement rather than form, and in things as they are related to himself. He is extremely active. He likes running games. Hide-and-seek and jumping rope are usually popular with both boys and girls. Interest in toys is pronounced when the child first comes to school, but that soon begins to decrease. The popularity of ball games increases slightly from the fifth to the eighth year while the popularity of playing house decreases. The first-grade child likes to give free range to his imagination, his curiosity, his desire to make things, to find things out, to beautify. He enjoys animals and likes to care for them. He is interested in trains, automobiles, airplanes, and other machines. He has a curiosity about the policeman, the grocer and other persons with whom he comes in contact, and likes to imagine himself in their places. He likes stories, especially those about children and animals and familiar experiences. He likes rhythm, sound and color. It is around these interests, which center in the child's home and in his new adventure at school, that the work of the first grade should be organized.

THE work of the first grade should provide the children with experiences which increase the meaning of home and school life and which make clear how various people and agencies affect the child. In fact, the home is the foundation on which to build the work of this grade. From a study of the activities of the mother and father the child may be guided into a study of those community activities that bear directly upon his welfare and happiness. The teacher should help him to understand that each member of this world into which he has come is responsible for certain work that contributes to the welfare and happiness of all, and that he, too, is responsible for contributing his share. Through interesting and varied experiences he will begin to appreciate the efforts father and mother make in supplying the family with food, clothing, shelter, and pleasure. Thus is laid the basis for important understandings that fall in the social studies field.

Activities Involving Social Studies

Activity. Getting acquainted with the schoolroom.

Materials and subject-matter. Those things found in the average schoolroom plus what the teacher is able to add.

Procedure. When the children first enter the school they are keenly sensitive to their surroundings. They should find a rich and stimulating environment. Children think more easily in the presence of materials. Supply as many kinds as possible and leave them to work experimentally, manipulating things and discovering possibilities. The thing more desired is to try to get children to do something and take a pleasure in the doing.

Activity. Dramatizing safety rules.

Materials and subject-matter. Information gained through a discussion with the children of those safety rules needed in crossing the streets.

Procedure. Let the children choose members of the class to act the parts of policeman, people crossing the streets, and the automobiles. A tall boy may play the traffic cop very well. Mark off on the floor the street corners and draw lines to show the two streets which cross each other. The traffic officer stands in the middle of the two crossing streets and shows the automobiles and people when to cross. He will hold his arms to show the automobiles and people going north or south that they may cross. The automobiles must always keep to the right and must not run too close to the car in front.

Activity. Making a doll's dress.

Materials and subject-matter. Cloth; needles; thread; scissors; pins; paper; pictures of dolls from magazines; a dressed doll.

Procedure. Read and tell a story to the class in which you will emphasize the need of clothing. How mothers make clothes for the children, how fathers have to work to supply the money to buy the clothes, and the need of children taking care of their clothes.

In discussion with the class, ask questions that will bring out the need of clothes for different seasons, and from what sources we get these different materials. As the children answer questions write these on the board to be used for reading material or checking purposes. The children will need to have a list of the things needed for the doll as they progress with the activity. Through your planning you will organize the work as seems best for your individual group, always keeping in mind the worth of the activity.

Activity. Caring for a pet in the schoolroom.

Materials and subject-matter. Food; water; box or cage; drinking pan; pan for food; broom; pet; stories of pets told by the teacher; discussions by pupils of their experiences in the care of pets at home; lists of foods necessary for the pet; pictures of pets; books, poems, and rhymes about pets. Some books that should prove helpful in this activity are: Crandall, *Pets and How to Care for Them* (New York Zoological Park); Comstock, *The Pet Book* (Comstock); *Animals We Know* (Nelson); Hardy, *Wagg and Puff* (Wheeler); Nida, *Our Pets* (Heath); Bianco, *The Velveteen Rabbit* (Doran); Wanda Gag, *Millions of Cats* (Coward)

Procedure. Lead the children into a discussion of the pet's needs. Suggest the organization of the class into groups with definite responsibilities in caring for the pet; such as, those who will feed the pet, water the pet, clean the cage, carry the pet into the air and sunlight, bring the pet's breakfast, dinner and supper. Other duties will develop as the activity is carried on. When new problems arise give the child an opportunity to think his problems through and suggest the possible ways of solving them. In studying the habits, foods, and care of the pets, encourage the children to seek information outside of their schoolroom through questioning parents and friends. Children need to have a growing interest in their activities that will extend beyond the school life into the family life. Through an activity of this type opportunity is offered for a beginning knowledge of the profit of animals to man.

Activity. Making a wagon.

Materials and subject-matter. Hammer; saws; nails; paint; paint brush; yardsticks; rulers; pencils; paper; crayons; stories about wagons.

Procedure. Read to the children the wagon lessons in the *Open Door Primer*

(Continued on page 47)

The House. A Social Science Unit

MANITOWOC, WISCONSIN, PUBLIC SCHOOLS

OUR UNIT on housing was approached through excursions about the community to show the children the kinds of buildings in which families live. The children had been instructed to observe the kind of dwellings and the materials of which they are constructed.

During the discussion period which followed, their observations were recorded.

1. Kinds of dwellings
   - *a.* bungalows
   - *b.* two-story houses
   - *c.* apartment houses
   - *d.* duplexes
   - *e.* flats
2. Materials used in building houses
   - *a.* wood
   - *b.* brick
   - *c.* stucco
   - *d.* stone

Pictures of houses were mounted on oak-tag charts, and stories about these pictures were printed on the charts for the children to read.

Under the wood house was the following story:

I am a wood house.
I am painted white and green.
Would you like to play on my big porch?
See all the trees I have about me.

Under the brick house was this story:

I am a brick house.
I will keep you warm in winter.
I will keep you cool in summer.
I am many years old.
People like to live in me.

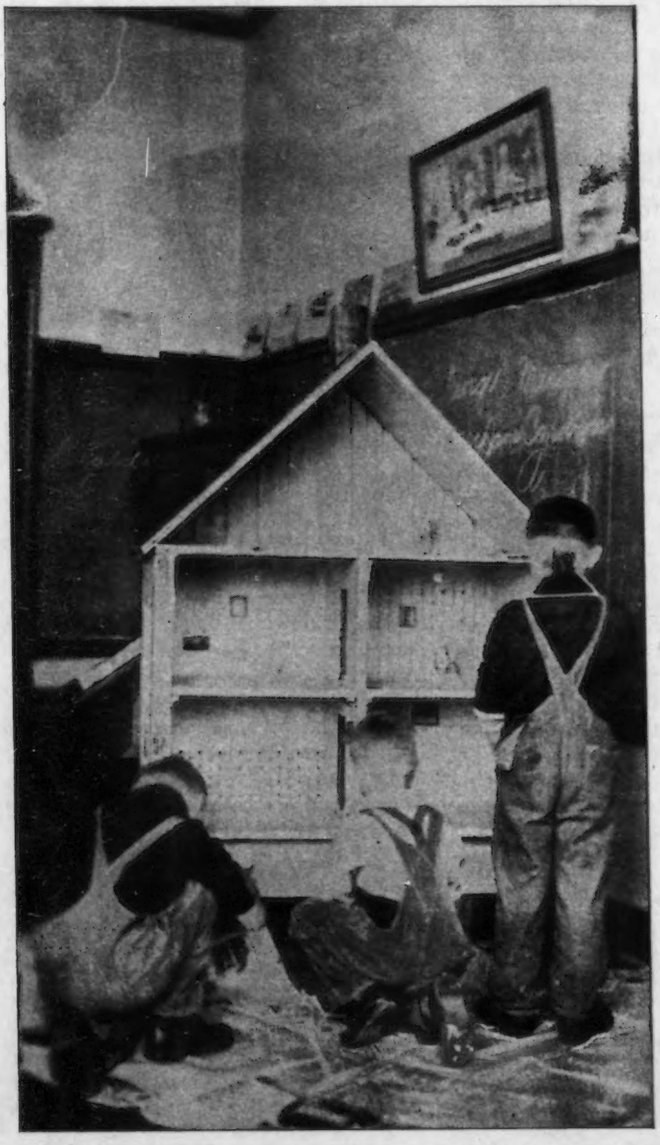
Under the stucco house was this story:

I am a pretty house.
I am not very old.
People say I will not live as long as a brick or wood house.

Under the stone house was this story:

My stone came from many places.
I will live a long, long time.
The brick house and I will keep you warmer in winter and cooler in summer than the other houses.

THE SEATTLE, WASHINGTON, PUBLIC SCHOOLS CREATE AS WELL AS STUDY BETTER HOUSING Courtesy, Coe School, Seattle, Washington



Discussion

1. *Types of dwellings.*

Pictures of different types of houses were displayed at this time: duplex homes, apartments, bungalows, and two-story houses. The conversation lesson about these pictures was as follows:

Teacher: Which picture shows the type of house in which one family lives?

Children: Bungalow and two-story houses.

Teacher: Which pictures show a house where we would find more than one family living?

Children: Apartments and duplex homes.

Teacher: Why do you think a two-story house would be better?

Children: There would be more rooms and larger rooms. A large family would have children and such a house would have a yard that the children could play in.

Teacher: Why do you think a small family would rather live in an apartment or duplex?

Children: A small family doesn't need a lot of room. It is cheaper to rent

NOTE: *In writing us relative to our presentation of the Manitowoc, Wisconsin, curriculum revision, Superintendent of Schools, Hugh S. Bonar, said,*

"You will note that we start in the first grade with the theme, The Home, because of the nearness of this sphere of social-science activity to the child. We hope to build up through these lessons better relationships and better understandings in the homes."

The Manitowoc schools are doing unusually progressive work in social science. This month when home and school relationships are of paramount interest this unit, The House, is of real value. While it was planned for the first grade, it is possible of adaptation to other grade levels.

Miss Alice Brady, grade supervisor, directed the teaching from which this significant material was developed. Her inquiry into the whole problem of what is being done in the social sciences at the primary level throughout the country has wide implications.

an apartment. It doesn't cost so much to heat a small place.

2. *Selecting a site for a home.*

Teacher: If we were to build a house, what things should we think of before buying our lot?

Children: We must think of the cost of the lot.

How far are we from father's work?
How far are we from school?
Is the land high or low?
Is it a corner lot or in the block?
Gardens and lawns.

3. *Planning the rooms in a house.*

These question were used to develop this topic:

Why do we need different rooms in the house?

What room do we need to do our cooking in?

What room do we need to sleep in?
In what room do we bathe?
In what room do we gather to visit?
In what room do we eat?

There was difference of opinion as to this room because so many of the families ate in the kitchen. However, it was decided that it was nice to have a dining room, especially when friends visited us, as at that time it would be crowded in the kitchen.

PICTURES of rooms in a home cut from magazines were mounted on tag board. Group compositions written by the children were printed under the pictures. The following group compositions were written:

OUR KITCHEN

We have a nice bright kitchen.
We always keep it clean.
Mother cooks our food in the kitchen.
Clean food makes healthy children.

OUR BEDROOM

Do you see the two windows in our bedroom?
The wind blows our curtains back.
Our windows are open to let in the fresh air.
We like our pretty bedroom.

OUR BATHROOM

A bathroom all fresh and snowy white
Is where we scrub with all our might.

OUR DINING ROOM

This room is a pleasant one.
So many windows let the sunshine in to make us happy while we eat.

OUR LIVING ROOM

I like to sit in the living room.
It is big and has comfortable furniture in it.
After supper we listen to the radio.
My daddy sits in the big chair and reads the evening paper.

DECORATING and furnishing each room in the house.

a. The kitchen.

If you were mother, what kind of kitchen should you like to work in?

A pretty one.
A light one.
A clean one.

How should you plan to make a kitchen a pleasant place for mother to work?

Paint the walls and furniture a pretty color.
Put linoleum on the floor.
Plan the kitchen so it will make the work easier.

What furniture do we need in a kitchen?

table and chairs
stove
cupboards
refrigerator
stool

What are the plumbing fixtures in the kitchen?

hot and cold water (facilities for)
sink

What cooking utensils does mother need?

dishes
kettles
pans
tools

What equipment is needed to keep the house clean?

towels
mops
broom
brushes
soaps

What things help to make mother's work easier?

electrical appliances

What things help to make the kitchen attractive?

curtains
floor covering
color of furniture
color of walls and woodwork

Possible Activities

1. *Excursions.*

a. To observe different types of homes.
b. To observe houses under construction.
c. To observe towns and gardens around houses.
d. To study interiors of homes.
e. To a furniture store.
f. To a department store — furnishings to make the house attractive.
g. To a plumbing shop.

2. *Planning and building a house in school.*

a. Due to the lack of materials and space to build a large home, the children decided this must be a one-story house.

b. Factors the children discussed in making the plan of their houses.

Number of rooms.
kitchen
dining room
living room
bedroom
bath

How the house was to be lighted.
windows
electric lights

How the house was to be heated and ventilated.
plumbing in the house.

c. Consideration of materials that were available for the construction of their homes.

The framework was to be made of wood, the walls of cardboard from boxes.

d. Organization of working committees.

The class was divided into three committees, each with definite tasks to accomplish.

drawing the plans
building the outer walls
building the inner walls
painting the woodwork
decorating the walls
building the furniture
finishing the furniture
making rugs
making curtains, pillows
making book-ends, vases, or special furnishings

3. *Making scrapbooks.*

Showing a home, rooms in the home, and furnishings of each room.

4. *Construction and printing charts used to summarize class discussion.* The charts may be used as reading lessons to aid in the building of a reading vocabulary.

5. *House warming.*

The children were so enthusiastic over their work that they wanted the parents to see the room they had built and to hear some of the information they had learned. This led to the House Warming.

In language and art classes invitations to the parents were composed and written. The invitation read as follows:

"The First-Grade Children invite you

(Continued on page 47)

Activities in Beginning Reading

FLORIDA ELEMENTARY SCHOOLS

THE PROBLEM of beginning reading is to connect the vocabulary which the child speaks and understands with the printed or written symbols of the same. Since sound or pronunciation is the intermediary, oral reading is the logical method.

Children entering the beginning reading groups differ widely in training and experience. In order to provide appropriate instruction for them they must be taught individually or grouped as nearly as possible according to their ability. In an average classroom there should be two or three groups depending upon the abilities of the pupils and the number of grades the teacher has to instruct.

These groups can be determined by the child's reaction to the pre-primer work. It is therefore most important that in the initial or pre-primer period of from four to six weeks this type of work should continue until the pupils acquire keen interest in reading and a small vocabulary sufficient to enable them to recognize without help a large majority of the words in the first lesson in a primer or reader.

With the conclusion of this period the children should be encouraged to read as many books of primer difficulty as they are able to with care that the attitudes, habits, and skills essential to first grade are developed.

During this period the teacher should exercise great care in providing the most attractive and interesting material available; books with interesting illustrations vividly colored, as it is during this time that a child's interest in books is established.

During the first-reader period the habit of intelligent interpretation should be one of the first considerations. It is desirable that the child read as many books as possible during this period; books selected because of their interesting content. Care should be taken that books with the correct mechanical make-up, large type and well-phrased, be chosen since in this stage correct mechanics are being mastered.

There should be numerous types of material for various purposes until appropriate habits and reading procedures have been fully established.

Silent reading in the form of directed activities, action, games, seat work and dramatization directions, is most important and should under no circumstances be neglected.

NOTE: *For three years the State Department of Public Instruction, Florida, W. S. Cawthorn, State Superintendent, has been conducting a curriculum-revision program for the elementary schools. The work of production has been under the direction of committees of teachers and supervisors, headed by Mr. M. R. Hinson, State Department of Public Instruction.*

Emphasis in the completed revision is laid upon what we describe as unit teaching, with a careful analysis of the educational theory back of such a method. This article on the relation of experience to the young child's grasp of reading is important at this time of the year. It is prepared through the co-operation of the Florida State Department of Public Instruction.

RE-CREATING AND READING ABOUT A CLASS EXCURSION HELPED THESE CHILDREN Riverside Park School, Jacksonville, Florida

ACTIVITIES INVOLVING READING

Making and Reading a Chart

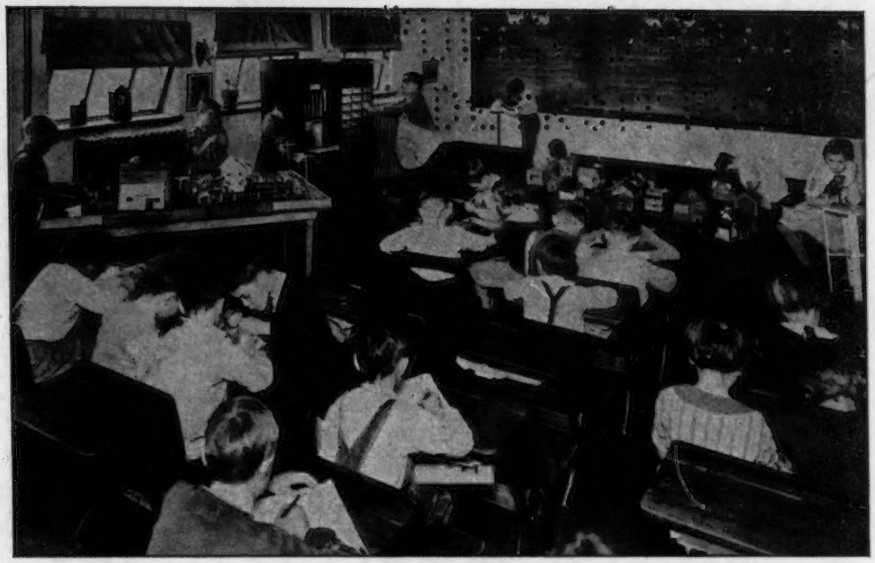
Materials and subject matter. A sheet of tagboard 24 inches by 36 inches; paste; scissors; pictures taken from magazines or cut-out silhouettes to represent the objects whose names are in one reading content. A printing outfit is needed but manuscript writing may be used.

Procedure. The teacher works with the children to make the pictures for the chart. When these are completed and pasted on the chart, the chart should be placed in front of the room where all can see it. The teacher should guide the children to discuss it and work with her in making statements based on the story in the basal text. The story may be written on the board and later placed on the chart under the picture. A set of sentences to match the story is needed. This chart should be the basis for several reading lessons in which the teacher reads the lesson several times. While reading she should show by moving a ruler across the chart how she expects the children to keep the place. When she has read the story several times she may ask for volunteers to read the story. Then the children may be asked to build the story from sentence strips on a wall chart or a table. If a child has difficulty in placing his sentence strips in the right order he may be asked to look at the chart to see if he can find where each strip should be.

Making a Dictionary

Materials and subject matter. Magazines, catalogs, discarded books and pictures, a dozen or more sheets of art paper for each child.

Procedure. The teacher and children choose and cut out suitable pictures. This may be done during the art periods. The teacher may check a magazine through and let the child cut out his pictures when he wishes. When the pictures are ready to be pasted and labeled, the teacher shows the children how to space the pictures and paste them on the pages. The booklet is tied or clamped together. The teacher should cut out words from old books or test papers and give these to the children to place under the pictures. A word builder may be used or manuscript writing done by the teacher. Practice in using the dictionary should be given. The best practice will be work that calls for the use of the dictionary; as *Read and Do* exercises that introduce a new word pictured well as *house, tree, man.* Refer the child to pages if necessary at first. The Gates' list should be followed when possible in order to build up a vocabulary for reading the text. Use in the dictionary only pictures that can be interpreted by the child.



THE MORNING SECTION OF THIRTY-FIVE IS DEVELOPING A UNIT ON THE "COMMUNITY." THE AFTERNOON GROUP OF THIRTY-SIX IS WORKING ON A UNIT, "THE FARM." THE CHILDREN USE THEIR ACTIVITY EXPERIENCE AS A BACKGROUND FOR LANGUAGE

Second Grade, Leona Hylton. Oakland School, Roanoke County, Virginia

Memorizing Sentence Labels

Materials and subject matter. "The Three Bears," "The Three Billy Goats Gruff," "The Gingerbread Boy," in *Everyday Classics* by Baker and Thorndike (Macmillan); "The Boy and the Goat" and "Peepsie," in *Child's World Reader* (Johnson).

Procedure. The teacher reads the story and helps the children find or make a picture to illustrate a dramatic scene in the story. When the picture is ready she should lead the children to compose a sentence using Gates' word list. Make the sentence bright and lively so that the children will enjoy reading it. Write or print the sentence under the picture and encourage children to memorize it. Make phrases and then words; give these to the children and ask them to read their phrases. If they cannot, show them where to find it in the label under the picture. The children may like to build the whole sentence from phrases or words on their tables.

Playing a Game, "Read and Do"

Materials and subject matter. Action phrases; words and sentences written on the board or printed on tag board. The actions suggested may be: *stand, run, sit, jump, hop, walk.* Words, phrases and sentences may be used. Present sentences, phrases, and then words.

Procedure. The teacher draws stick men on the board to represent the action words chosen. Then she writes the right word under the picture and asks the children to do what the word and picture tell them. She then shows the cards and asks the children to practice with her the action sentences, phrases, or words. When the cards have been read a number of times call for someone to do what the cards say without speaking. A copy of the sentences and phrases may be printed in each child's dictionary or on a homemade pad.

Making a Story about a Trip

Materials and subject matter. Tag board sheet about 24-36; a printing outfit.

Procedure. The story is written by the teacher and children following a trip to a dairy, zoo, shoe shop, fire station or a farm. The teacher leads the children to use as many words of the text vocabulary as possible. When a new word must be used, the teacher should make it clear to the children by an illustration of content situation. The story should be read many times and games played with the new phrases to develop the vocabulary needed in reading first-grade material.

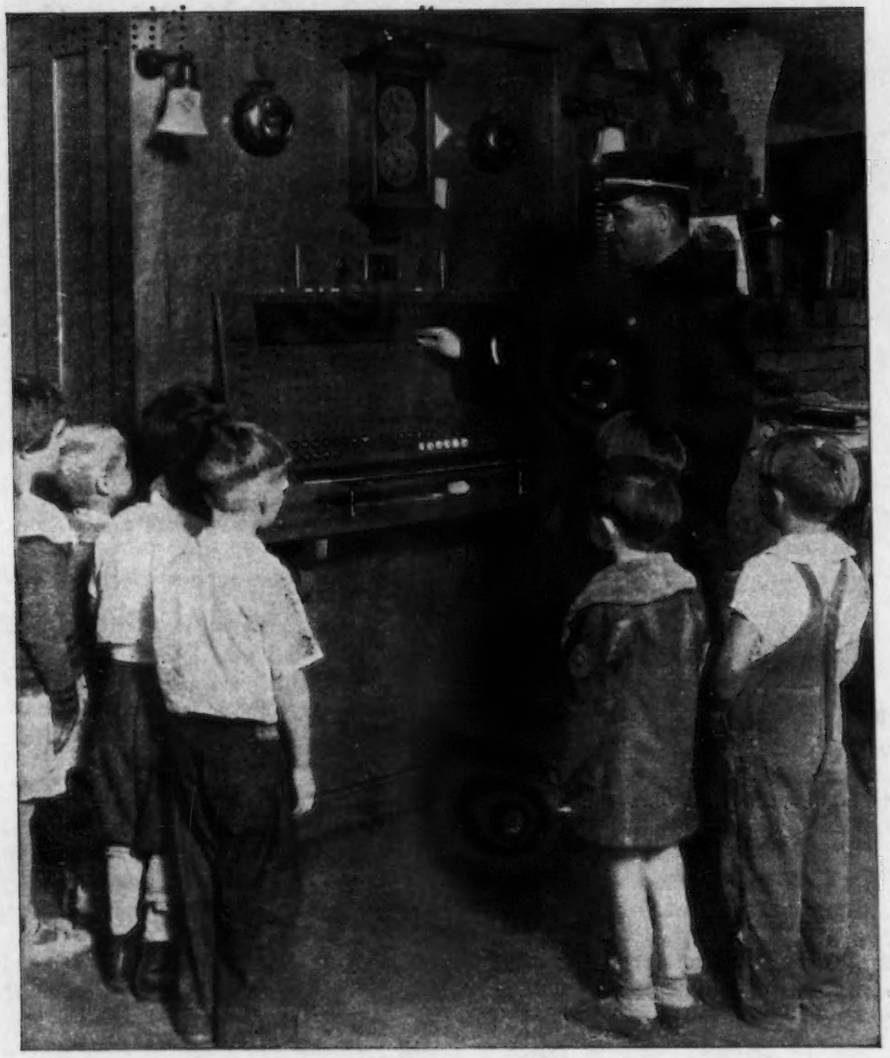
Reading to Follow Directions in Making a Picture Show

Materials and subject matter. A box about the size and shape of an orange crate; two broomstick handles; an auger; a saw; about four yards of heavy brown paper or domestic 16 inches to 18 inches in width; paste; scissors; construction paper; colored crayons; tacks.

Procedure. The teacher encourages the children to want to build a picture show by telling them about picture shows in other rooms or at other schools. Then she writes the directions on the board. The following description may give a suggestion for directions: Remove the

(Continued on page 48)

PUBLIC LIBRARY



THE CAPTAIN EXPLAINS FIRE-ALARM SIGNALS

Courtesy, Montclair School, Oakland, California

Fire Station to Three R's

By PEARL H. RAOUL

DURING the year there had been several fires in the neighborhood of our school, topics of conversation and the source of much interest among the children. We began to study the situation. With Atlanta's fire losses ranking so low in comparison with other cities, we tried to find a reason for this and for the number of fires near our school. The children soon realized the difference in the type of buildings near us compared with fireproof ones. Hence the need for a more thorough study arose, suggesting a trip to a nearby fire station.

The Trip

We started out to walk to Station No. 8, only a few blocks away, but on reaching the station, found that it was wash day with all the equipment on the street, and the building was filled with too much water for us to go inside.

We walked a few blocks further to Station No. 4, which was more complete in its equipment. One fireman showed us through the station and he was besieged with questions from the children. They found out that there are twenty-two firemen at that station and they learned how calls come in on ticker tape. They heard the big bell ring, slid down the two poles, and climbed up on the two big engines, noting every detail. They learned about another truck with a tower, the only one in the city, for use on tall buildings.

Upstairs there were the beds, with boots and trousers inside to facilitate fast dressing at night. This brought about a discussion of the firemen's speed in dressing, ten seconds, and the convenience of keeping helmets and jackets chained to the trucks for saving time.

Construction

The day after this trip, materials began to appear in our classroom, to be assembled into a station of our own. Our station was started, the framework being planned large enough so that the children might reproduce and experience each situation they had observed. They used light lumber and building paper for the construction, odd pieces gathered together. A broomstick was used for a pole.

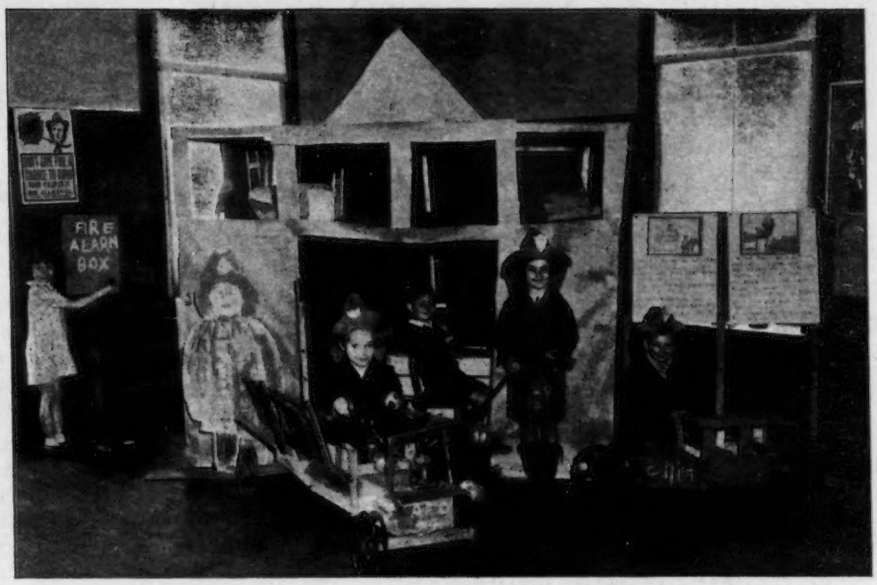
Downstairs

The large fire engine was the first piece of equipment attempted, since it seemed of most importance. In selecting materials for the engine, orange crates were brought but were discarded because they were not strong enough to hold the children. Two apple boxes were used with a smaller box for the motor. Film wheels were nailed on the axles. Tin cans served as lights. A bell and some steering wheels were brought in, one for the front and one for the rear of the engine. Two small axes and several pieces of hose were collected. Two ladders were built with a pulley so that they might be raised from the rack. Several helmets were cut and sewed from red construction paper and put on the truck. The desk for receiving alarms was built of two orange crates. On this a ticker tape was made on typewriter ribbon rollers. On the desk was placed a book of streets and numbers, to represent each corner where an alarm box is located. Then came the telephone, made of two pieces of wood and cans. The alarm bell was placed above the desk. Extra hose reels were hung on the walls. A chief's car was also made of an apple box and smaller box, with a steering wheel and film wheels.

Upstairs

The little girls had complete charge of furnishing the upper floor. They sawed beds from beaver board and made one of a wooden box with wooden posts. They sandpapered and painted the beds. While some were busy with this work, others were bringing scraps and making mattresses and pillows stuffed with cotton and bits of cloth, sheets and spreads, gaily colored, but usable in the child's eye. Beside the beds they placed boots made from inner tubes, into which were stuffed trousers cut from discarded overalls.

From beaverboard one boy drew, sawed out and colored a fireman to stand in front of the station. Outside the station was placed a fire-alarm box, from which each child learned to turn in an alarm. A fire hydrant was made from an old joint of stove-pipe. Signs were made by the children, this being the result of close observation.



ALL OUR HIGH FIRST-GRADE SUBJECTS WERE INTEGRATED AND ADVANCED

Williams Street School, Atlanta, Georgia

EVERY day of this work brought us a number of experiences in measuring, counting, adding, and computing time.

One day as we were busy with our activity the fire engine passed the school and stopped only a block away. We went to the fire and gained first-hand knowledge of the work and usefulness of the firemen. Many outside materials helped to stimulate the development of our work.

A moving picture was obtained from the office. We showed this during Fire Prevention week. It gave the children a mental picture of dangers and the seriousness of fires caused by carelessness. In this film they saw changes and progress in fire-fighting methods and apparatus.

I found some attractive books at the Ten-Cent-Store. One is called "Fighting Fire" and is illustrated with real photographs. "Billy and Jane and the Fireman" is simple enough for first-grade children to read. One child read a chapter from it to the class each morning, giving new ideas for the day's work.

The Fire Inspector gave us many Fire-Prevention Posters which the class learned to read, and such words as *prevention* and *safeguard* were added to their vocabularies. The children would question each other on safety and preventive measures, always asking "why" after each answer.

The Atlanta Fire Chief heard of our work and visited us during Fire Prevention week. He asked questions and discussed safety measures with us as we gathered informally around him.

Toward the end of the year when The National Fire Protection Association met in Atlanta, Mr. Noland, the chairman for our city, who had already visited our class, asked us to take our Station over to exhibit at the Convention. This moving brought about the need for a general cleaning day, and children were busy washing and ironing sheets and spreads, and getting ready for the change.

When Mr. Noland made his speech at the Biltmore Hotel, eight children from our class went over and talked about this activity to the men assembled from all over the United States. Being full of the subject and having lived each situation in the schoolroom, the children talked with poise and conviction.

THE children made and illustrated readers for the library table. Their stories were all original and word mastery came incidentally and by the children's close observance, but repetition fixed the words in their minds. Each day the writing lesson centered around this interest. The class soon learned to write *fire, man, put out, engine, truck, car, pole, chief, burn, clean, safe.*

All these experiences were recorded in the children's language and printed on charts, making readable and interesting material. The story of our trip was made step by step.

The fire station was described on a chart. Our experience at a real fire down the street formed another story. Then we had a story of the Fire Chief's visit. "How Can We Help the Fireman," and "What We Made in Our Room" were subjects of other charts, and still another was a record of the materials used with names of children bringing them in. We printed and read how communication is carried on with relation to the Fire Department. Besides these chart stories, our readers furnished some excellent material.

Enjoyment and appreciation of our activity came through games and dramatization and singing both original songs and those of our music hour. The geographic location of fire stations in each community and their relation to fire-box locations, and a clearer knowledge of our city was worthwhile in its results.

Most important was the development, not of the class as a whole, but as individuals, each having a part and learning to express his ideas to others by telling his experiences and talking over his problems. Through this each child learned to appreciate the fireman's great service to our city, his unselfishness, co-operation, leadership, tolerance, and helpfulness.

Jeremiah Learns to Dance. A Play

By MARION HOLBROOK

The Players

JEREMIAH HANCOCK, a scarecrow
PITPAT, an elf
MRS. FIELD MOUSE
MRS. LADYBUG
PETER
NANCY
BOYS AND GIRLS

(The scene is an autumn cornfield. A few stalks of corn may be arranged at back. JEREMIAH HANCOCK, *the player who is the scarecrow, wears an old black suit and hat and a red scarf, and stands a little at right of center. A few straws stick out of* JEREMIAH'S *coat sleeves and from under his hat. Children's voices are heard singing "Pop, Goes the Weasel" or some such lively song. They enter right, go skipping across the stage and disappear.* JEREMIAH *looks after them with a very sad face.)*

The Play

JEREMIAH: Oh, me! Oh, my! There they go again. It's always the same. They don't even look at me. They never even say, "How are you?"

(While JEREMIAH *is speaking,* PITPAT, *a small child who impersonates an elf, enters right and stands with his head cocked on one side.* PITPAT *is a funny fellow, dressed in brown with a pointed brown cap.)*

PITPAT: I'll say it, then. How are you, Jeremiah?

JEREMIAH: Oh, hello, Pitpat.

PITPAT: Did I hear you complaining again?

JEREMIAH: I can't help complaining. I'm very unhappy.

PITPAT: Come now, Jeremiah. You study too much.

JEREMIAH: I can't help that either. If they only hadn't named me after Jeremiah Hancock, the old schoolmaster, I might be happy and carefree.

PITPAT: But think how important you are! I am sure there isn't another scarecrow in the world who can recite the multiplication table.

JEREMIAH: Oh, bother the multiplication table! I want to dance! I'd like to skip and hop around with those boys and girls who just came through the cornfield.

PITPAT: Pooh! Anyone can dance.

JEREMIAH: I can't.

PITPAT: You can if you'll just break the spell, Jeremiah. To do as you please, you must first do something for someone else. Scaring crows away doesn't count because that's your regular job.

JEREMIAH: I've tried and tried, Pitpat. But there's nothing I can do for anyone. Saying the multiplication table can't help a scarecrow move away from the spot in the cornfield where he has stood season after season.

PITPAT: Don't lose your courage, Jeremiah. If you keep on wanting to help people, something's bound to happen.

JEREMIAH: Oh, I'll always keep on trying.

PITPAT: That's the way to talk. Goodbye, Jeremiah, and good luck.

JEREMIAH: Goodbye, Pitpat.

*(*PITPAT *goes off left.)*

JEREMIAH: Oh, me! Oh, my!

(Mrs. Field Mouse comes in right. She is a prim little person, dressed in gray with a bonnet and shawl.)

MRS. FIELD MOUSE: Good morning, Jeremiah.

JEREMIAH: Oh, good morning, Mrs. Field Mouse. Isn't there something I can do for you this morning?

MRS. FIELD MOUSE: No, thank you, Jeremiah. Not unless you can tell me where I put my spectacles. I declare I've looked high and low for them.

JEREMIAH: I don't suppose it would help if I told you all the principal rivers of North America, or Africa? You know I have studied geography a little.

MRS. FIELD MOUSE: Dear me, no. But you're very smart to understand maps, Jeremiah.

JEREMIAH: Still it won't help you find your spectacles, will it?

MRS. FIELD MOUSE: No. I can't say that it will.

JEREMIAH: Oh, dear. I should so like to help you.

MRS. FIELD MOUSE: You have a very kind heart, Jeremiah.

JEREMIAH: Thank you, dear Mrs. Field Mouse. Thank you!

MRS. FIELD MOUSE: And you'll make your mark in the world sometime.

JEREMIAH: I would like to believe that.

MRS. FIELD MOUSE *(settling her shawl)*: I must hurry along to market now before all the bargains are gone. Goodbye, Jeremiah.

JEREMIAH: Goodbye.

(She hurries out, left.)

JEREMIAH: I'll never dance. That's as plain as day. I'll never be able to break the spell.

*(*MRS. LADYBUG *comes in right, looking very trim in a black dress and bonnet and red shawl with black dots.)*

MRS. LADYBUG: Good morning, Jeremiah.

JEREMIAH: Good morning, Mrs. Ladybug. Is there anything I can do for you this morning?

MRS. LADYBUG: Oh, Jeremiah, would you do something for me?

JEREMIAH: I'd be delighted to.

MRS. LADYBUG: Could you tell me, please, where I could get some butterfly wings?

JEREMIAH: Butterfly wings? What would you do with butterfly wings?

MRS. LADYBUG: I want to wear them. They're so beautiful. Violet ones with yellow spots would just suit me. I'm so tired of wearing polka dots.

JEREMIAH: But you always look very neat, Mrs. Ladybug.

MRS. LADYBUG: Thank you, Jeremiah, but I'd rather be beautiful. Please tell me where I can get violet wings with yellow spots.

JEREMIAH: I'm afraid I can't tell you that.

MRS. LADYBUG: You can't? But you're so clever, Jeremiah. I thought you could.

JEREMIAH: If you wanted to know something about history I could help you.

MRS. LADYBUG: No, I only want to know about violet colored butterfly wings.

JEREMIAH: I'm sorry, Mrs. Ladybug. I'm truly very sorry.

MRS. LADYBUG: Oh, well, perhaps there's nothing to be done about it.

JEREMIAH: Dear Mrs. Ladybug, we

(Continued on page 48)

Living Art

In Steel and Stone

SEPTEMBER opens the schools. In certain of our rural sections American children will be filing through the doors of one-room buildings where screwed-down desks and an inflexible program still represent the best available education; in the more fortunate districts, school buses will be turning again toward the beautifully designed, carefully equipped buildings of the consolidated country schools; and this year will witness, to a greater extent than ever before in town and country, the opening of "child-centered" school buildings, modern, efficient, attractive.

The little red schoolhouse, our sentimental first love, has come a long journey from the crossroads to the functional school building of today which provides a lavish, thoughtfully planned environment for modern American children whose basic need is for personal adjustment in a puzzling civilization and adaptability to a rapidly shifting scene. Just as the crude buildings in which our predecessors learned their formal lessons represented the spirit of their less-complicated lives, so our present school architecture expresses our effort to equip our children, in so far as we can see their future, with a more practical form of education. We long for their happiness and success. We anticipate in them "good citizens" of the future. With our understanding of their problems and our belief in their possibilities we are focusing our scientific and mechanical knowledge on the construction of their schools. These buildings, in which the demands of the modern school programs are met by a highly developed science of building, typify the culture of our present period.

OUR MODERN school is the product of the greatest advance in science and industry that the world has yet known. The development of structural steel and reinforced concrete leaves an architect wide latitude in the exterior of his plan. He may now build from the inside, out. In the many fine schools which we have built in America in recent years we may see, in their plans, our conviction of the child's importance in relation to his community and his need for a flexible education. In this new school the child has a building designed for his comfort and health and for variety in his experiences. This involves a thoughtful planning for sunlight, air, heat and food. His physical needs are further provided for in a fully-equipped gymnasium, swimming pool and playground. His classroom is designed for a maximum of activity and æsthetic pleasure. His laboratories are modern and efficient for his learning. The auditorium, equipped with the best modern stage properties and lighting, offers him a setting for creative expression. Here, also, the family makes contact with the school. The sciences of engineering and building have combined with the arts to create an environment for progressive education.

As we trace the course of architecture through the ages, we find that the church has been the outstanding example of the best in design as expressing the spirit of a period; today, when we are sure neither of ourselves nor of the future, we find the modern school the most significant symbol of our architectural thought. More stimulating this month than any other art activity will be a study of the elements of architecture through the ages, as children can understand them. Such a bird's-eye view of the great building designs of the past will correlate with picture study, and be an impulse for constructive activities, whether this research is done in a crossroads school or one of the new functional type.

THE ART of architecture grew from a basic need of man, shelter. As man's community life developed, so did his need of buildings for communal activity. The development of architectural design is dependent on several factors, two of the most important of which are geography and culture. Before the growth of trade routes and the subsequent bartering of necessities between one geographical section and another, buildings had to be constructed of the materials at hand. These materials established the form of construction.

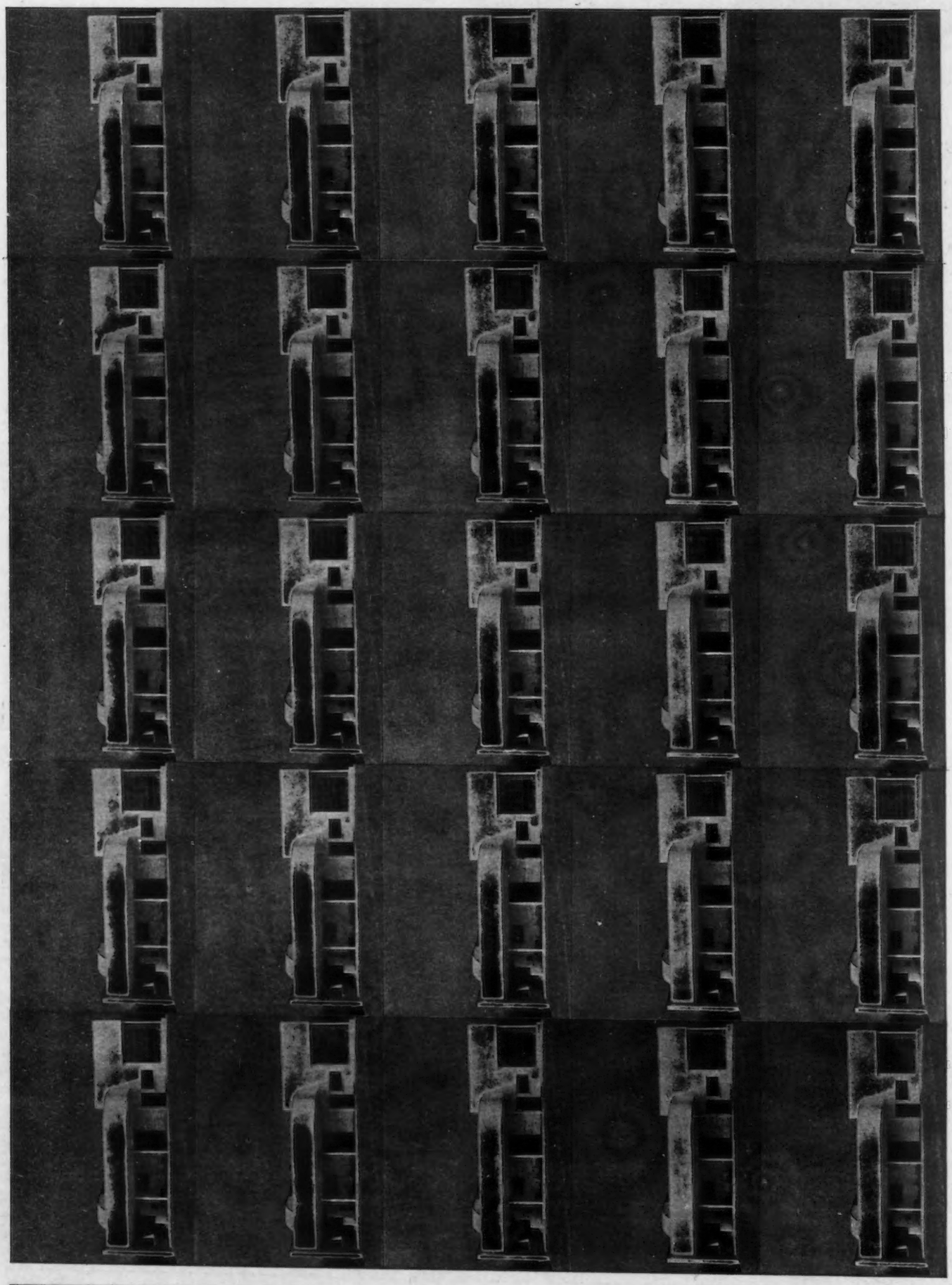
The early Greeks were an outdoor people whose culture was founded on Mt. Olympus, the home of their gods. The temples they erected in native stone are today priceless in the world's treasury of man-made beauty. Theirs was not a simple, primitive civilization; their buildings tell us that. Their purity of architectural line and delicate ornamentation record a culture rooted in the worship of nature and the appreciation of beauty. This classic Greek style, which may be traced to a slight inheritance from their neighbors, the Assyrians and the Egyptians, is known in architectural terms as post and lintel form of construction. The discovery of marble provided a medium which far surpassed any material hitherto used in building. The stone, found in large enough blocks for the column, was so delicate in texture as to lend itself to the fine decorative carving of the characteristic capitals, architrave, frieze and cornice. The Greek column and capital is in such wide use today that we may see in our own neighborhoods many examples of the simple Doric style, the Ionic scroll and the fragile beauty of the acanthus leaf motif of the elaborate Corinthian capital. Marble, because of its property of great strength, was perfectly suited to the Greek development of post and lintel construction in which a tremendous loading of weight was necessary. If we study pictures of the Parthenon we can see from its horizontal and vertical lines the meaning of this type of building. And so we find in the Greek classical architecture its origins of culture and geography and its structural necessity.

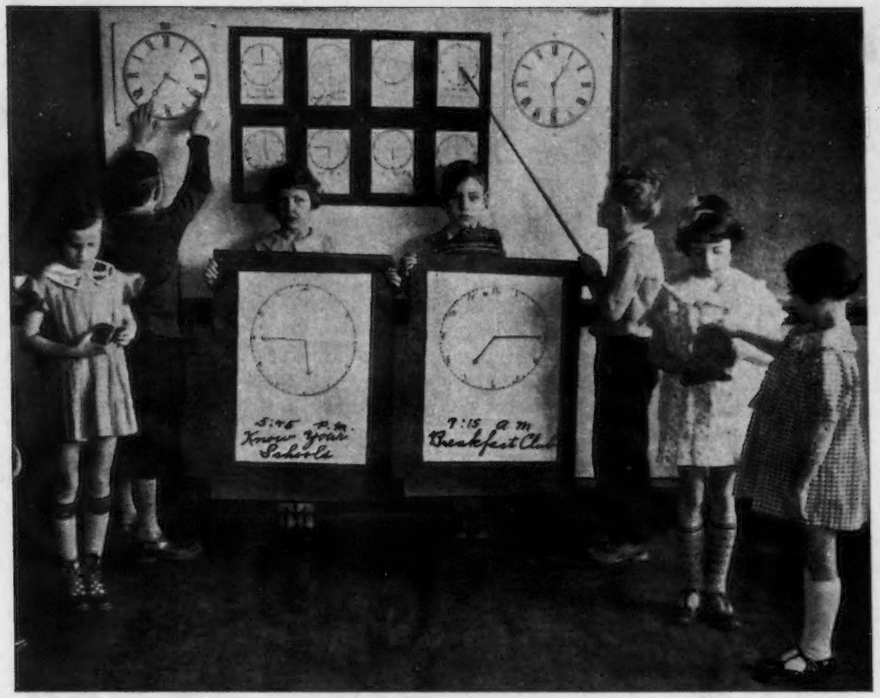
THE ROMANS inherited the post and lintel from the Greeks and added the arch which had been discarded during the classical period of Greek design. At this later period when the Roman conquests had brought into Italy building materials and influences from far distant lands, Roman architecture mirrored her geographic dominance and her more elaborate political and social structure. And while Rome flourished, so did her architecture throughout the reaches of the Empire. In England today, politically and geographically so far removed from Rome, one is surprised to see the enduring structures of Roman buildings, the beauty of repeated arches in viaducts and bridges. At home, the Romans put their greatest efforts into their temples and triumphal arches, their basilicas and their baths, the buildings which represented their daily round of politics and pleasure. Roman masonry, walls and columns were massive in order to support the added weight and thrust of the arch and dome. Grandeur, a lavish use of marble, metals and color, together with ideas and ornaments looted from the more civilized countries, characterize their architecture. The Pantheon is the supreme example of

(Continued on page 49)

NURSERY BUILDING OF THE OAK LANE COUNTRY DAY SCHOOL

Photography by Ralph Steiner





LANGUAGE WORK GREW OUT OF OUR CLOCK EXHIBIT
Henry M. Teller School, Denver, Colorado

Learning to Tell Time. A Second-Grade Project

By VERDIE M. McMILLEN

NOTE: There is an increasing impulse today to postpone arithmetic as a formal subject to the third or fourth grade, laying a foundation for that subject through various school activities that involve number problems.

Miss McMillen, who teaches in the Henry M. Teller School, Denver, Colorado, is doing that kind of progressive number teaching. Her article has interesting implications for home and school co-operation this month.

WHEN we began to talk about telling time in our second-grade schoolroom, the children became very much interested in clocks, and very soon a table in the corner of our room took on the appearance of a clock-maker's work table.

On this table was arranged a display of clocks brought in by the children; big clocks, little clocks, marble clocks, mahogany clocks, the lowly alarm clock, the ever-entertaining cuckoo clock, a clock that once struck the hour, a clock that had a gong beneath, and least of all, an electric clock that even electricity could no longer persuade to run. All of these had perhaps seen better days, but they answered the purpose for which they were intended, to give the setting for a series of lessons in telling time.

Since these clocks were mostly of doubtful age, we were able to experiment with setting the hands, winding the alarms, and persuading some of them to run briefly. At one time eight clocks were ticking away on the table, and the children crowded around them during our intermission as the owners of the various clocks demonstrated what could be done in the way of alarm and hand setting. They were talking about the hour and minute hand almost before they knew it. And as these clocks were being put to such close and minute scrutiny, a mere suggestion that the children count the minutes represented by the tiny marks resulted in an eager response. They learned that there were 60 tiny marks or 60 minutes, that the distance between numbers was 5 marks or 5 minutes, that half-way around was 30 marks or 30 minutes, that a quarter of the way around was 15 minutes, and that when the minute hand reached 9 it had traveled 45 minutes.

They were told that this information was necessary, and were encouraged to count the minutes as often as they pleased. They found that it was great fun to experience a minute, which they did by listening quietly to the clock and counting the ticks of the schoolroom clock. The ticks now became seconds to them, and they mastered the knowledge as a game.

In addition to this the atmosphere of the room in fostering time-telling was enhanced by the bulletin board on which were mounted magazine pictures of clocks of all descriptions, wrist watches, sun dials, and a sand-glass.

IN PRECEDING English periods we had discussed at length clocks and various means of telling time with which the children were already familiar. They had named the various clocks already mentioned, and then went deeper into their experiences with time-telling devices:

"I saw a Roman sun dial in Chicago," said Donald.

"I set my watch by the eight o'clock whistle," said Billy. "Lots of men go to work when that whistle blows."

"The school bell tells us when to change classes," said Marion.

"We listen to the radio to be sure our clock at home is right," said Barbara.

With this profitable introduction the real work of actually telling time began.

We wanted to learn to tell time like the railroad companies, the telegraph company, and the radio. They say "12.00," "12.15," "12.30," "12.45."

In order to establish a background for the children on which to develop our method of telling time, we talked of radio programs to which they had listened. They named various programs much in this manner:

"The Know-Your-Schools Program comes on at 5.45 on Wednesday."

"We all listen to the Breakfast Club at 7.15."

"I like the Story Hour at 8.30 on Saturday mornings."

"Once Upon a Time is interesting. It is at 9.15 on Saturdays."

As these hours were mentioned, we repeatedly set the hour hand at the hour mentioned and then counted by fives the 15, 30, or 45, whichever had been mentioned, and set the minute hand where it should go.

Needless to say, the children's enthu-

(Continued on page 49)

Art In Childhood

When School Doors Open

By Violet Moore Higgins

SUMMER is over and we are returning to the duties of Autumn, but not unwillingly for we have been refreshed by the fun and recreation of our summer vacation. Whether we took a trip or stayed at home, at least we did something different than our usual routine, and the memories of our summer will glow cheerfully through the months to come.

Following up the aim of the map given in the June issue, in which the children were to work out a plan of their projected vacations, here is a September map to tell the actual story of what the class did in the summer. Such a map as this has infinite possibilities in construction work, in co-operation, and in stimulating creative effort.

Start with a large outline map of the country drawn on heavy tan wrapping paper, with the states boldly but simply outlined in brown paint or ink. The decorative border might be added in bright, strong opaque colors, and the various states can be given a thin wash of semi-opaque color in pastel shades. Colored crayons, lightly applied, will also be effective for this.

Then each child in the class can work out his own idea of how best to illustrate his summer's fun, and may then cut out and paste the finished work in the proper place on the large map. Perhaps each boy and girl will have a summer snapshot portrait to put in. The map given here merely offers a suggestion for one possible way of decorating the map, suggesting as it does the summer activities of a class of nineteen children.

Gay went to Canada, where she saw the Dionne babies. Susan visited Old Mexico and brought back a fine big hat, a "sombrero," and a gay striped blanket. David went to Texas, the Lone Star State, for the Texas Centennial. Molly saw moving pictures being made in California. Joe visited a big cattle ranch where he saw cowboys in action. Billy went camping in Arizona, and John adventured into an Indian reservation in New Mexico.

Sherman visited the salmon fisheries along the Columbia River in Washington, Sylvia went to a wheat farm in Montana, Lily motored to a ranch in Wyoming, Anne visited her grandmother in South Dakota. Julia went camping in Wisconsin and Tom traveled into the pine woods of the Adirondacks. Mary went fishing along the North Carolina shore, Ray went to Florida and took a sailing trip while there. Constance, Dick, Doris and Peter took motor trips to Kansas, Missouri, Kentucky and Alabama.

Every child will have seen something distinctive, every one will have at least one outstanding event to relate. They may not all have had as thrilling experiences as those enumerated, but even the home-town vacation will offer possibilities. Once such a map is begun, the children will not fail to make it something very interesting, not only to themselves, but to parents, visitors and the whole school. The co-operative nature of the map is one of its best features; it suggests an activity that unites individual effort into an attractive whole.

THE POSTER shows a boy with a basket of vegetables. He is either a special helper to the grocer on Saturdays or he is doing the marketing for his mother. He walks along a dull red sidewalk bordered with green grass against a blue sky. His shirt is white, his cap and shoes brown, his shorts deep blue, his tie an even deeper blue, and his sweater is tan. His stockings are gray-blue with tan and red tops. The basket is yellow, the carrots a deep orange with green leaves. There are yellow grapefruit and apples or oranges in the basket, and a bunch of dark red beets.

The blackboard calendar shows two children arriving at their school house with its pinkish red brick walls, gray stone work and green doors. The boy wears a white blouse, dark blue shorts and cap, tan belt and socks, and brown shoes and has a brown school bag. He has brown hair. The little girl has light hair, wears a red dress and red socks and has a tan bag.

THE STORE or the roadside stand in the schoolroom is another class project and may be carried out with a maximum of reality, using real fruit and vegetables, or may be purely "make-believe" with farm products modeled in clay and painted in opaque colors.

This art project again has the interest and merit of co-operation. The stand

(Continued on page 50)

Hektograph Work Sheets Suggestions

Pages 25, 26, 35, 36 are printed in hektograph ink for reproduction on any gelatine duplicator.

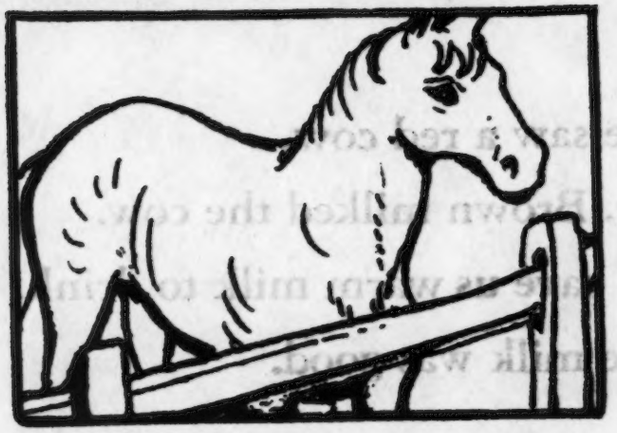
We would impress upon our readers not to remove the work-sheet pages for hektographing. Fold the magazine backward with the covers together, and the hektograph design page flat open. Cover upper page with white paper to prevent smudging. Place the design print on your hektograph gelatine and apply the pressure through the folded magazine pages. This will give you a perfect impression on the gelatine, and your magazine will be intact. Allow the sheet which has just been transferred to dry thoroughly before transferring the design on the back of the same sheet. This will prevent offsetting on your other magazine pages.

The number and subject-matter variety of our hektograph work-sheets make them of great value for the busy primary-grade teacher.

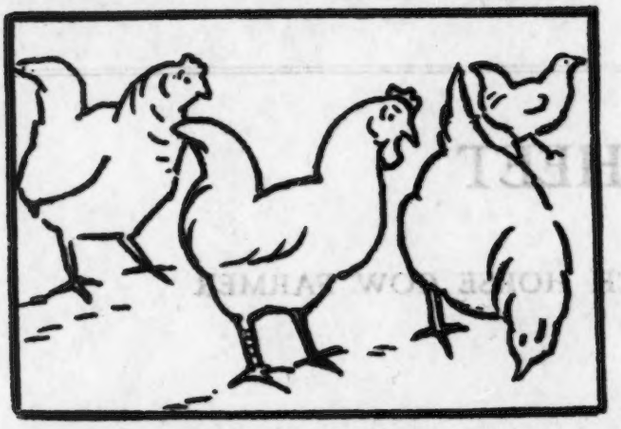
They correlate with beginning reading and with number work. They offer suggestions for chart and blackboard teaching. If copies are made on paper suitable for taking crayons or water colors, there is possible a truly interesting integration of art teaching with reading and arithmetic. And the timely interests of each month's hektograph pages as we tie them up with seasonal subjects suggests that they be used as booklets, bound in decorative covers.

A VISIT TO A FARM

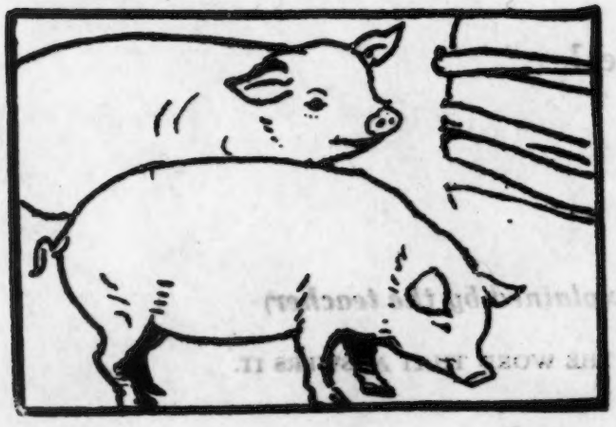
Here is Mr. Brown.
He is a farmer.
We visited his farm.
We had a good time.



Mr. Brown had many horses.
One horse was brown.
One horse was black.
We rode the black horse.



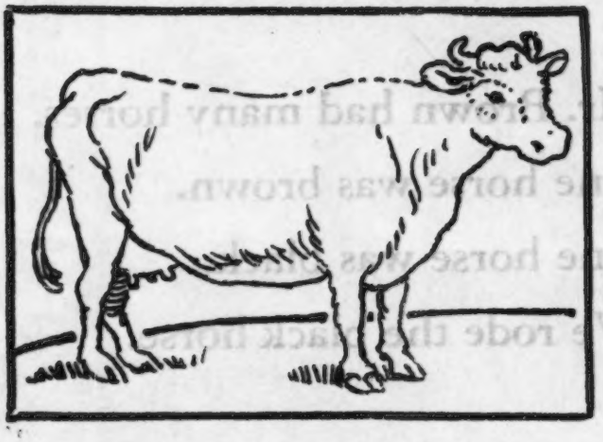
Mr. Brown had many chickens.
The chickens laid eggs.
We hunted the eggs.
We put the eggs into a basket.



Mr. Brown had many pigs.
They were in a pen.
We gave them corn to eat.
They squealed and squealed.

SOCIAL-STUDIES READING LESSON (HEKTOGRAPH) **by Alice Hanthorn**

We climbed the haystack.
We rolled down the haystack.
We hid under the hay.
We had fun.



We saw a red cow.
Mr. Brown milked the cow.
He gave us warm milk to drink.
The milk was good.

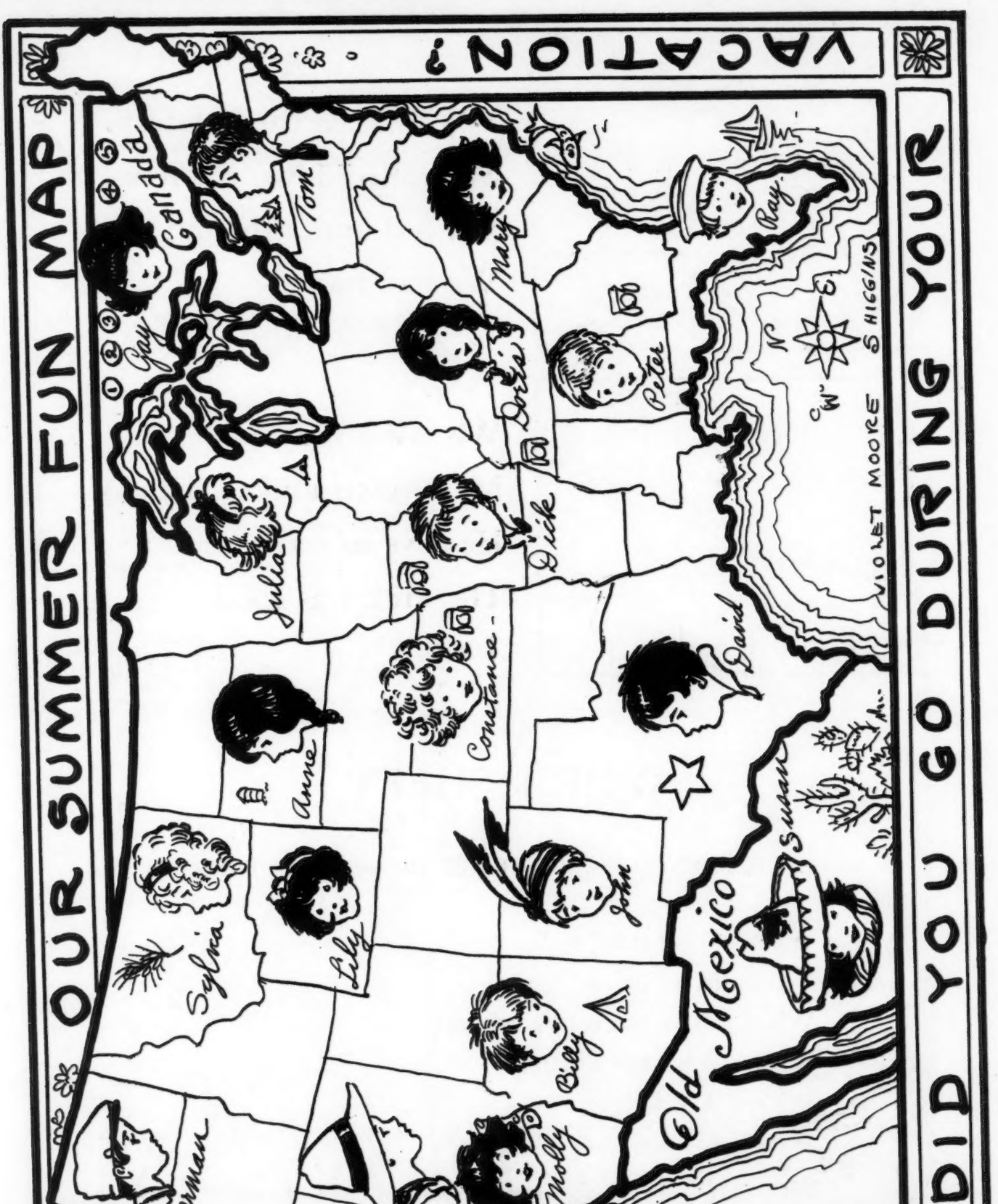
WORK SHEET

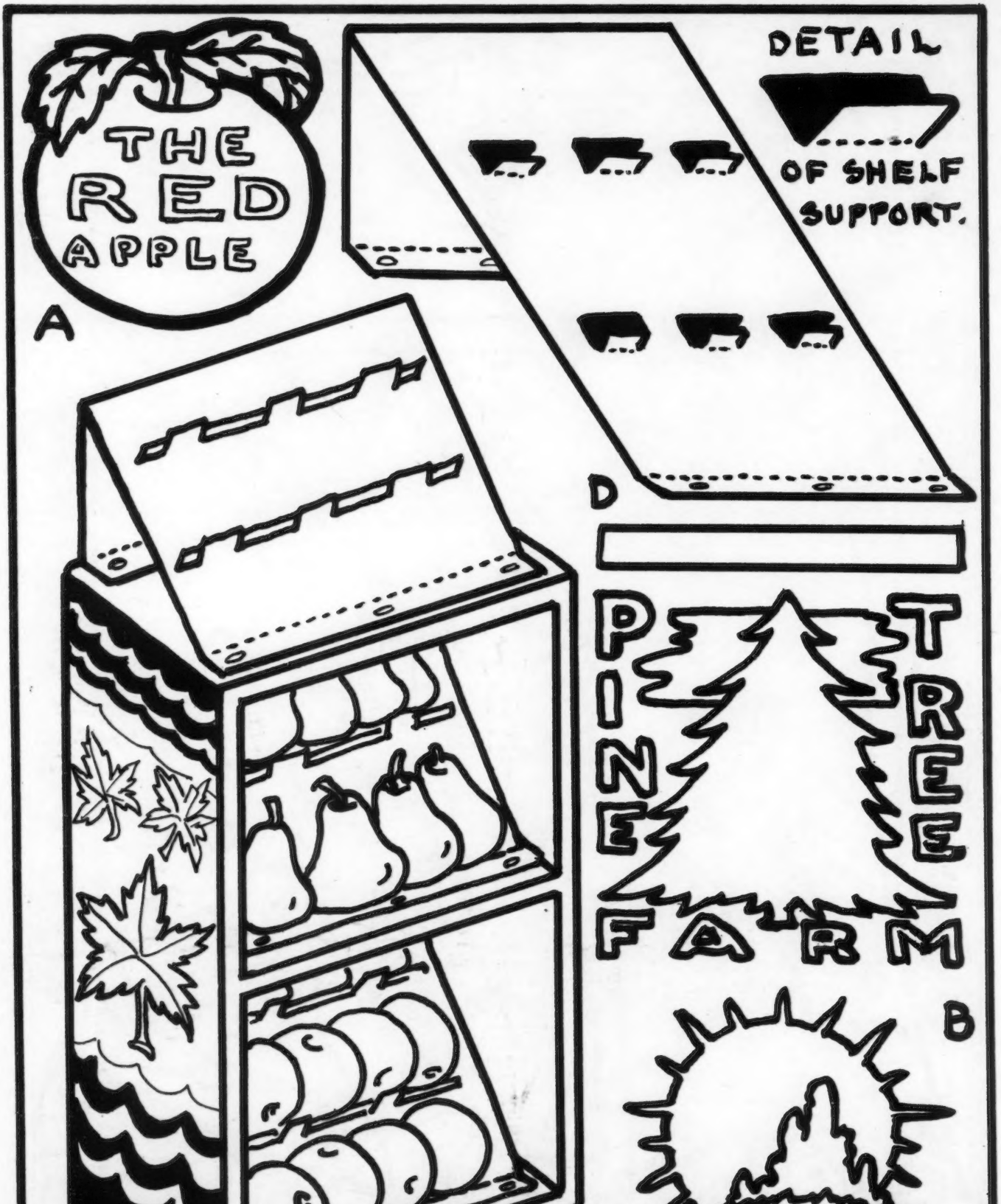
MILK CHICKEN EGGS HAYSTACK HORSE COW FARMER

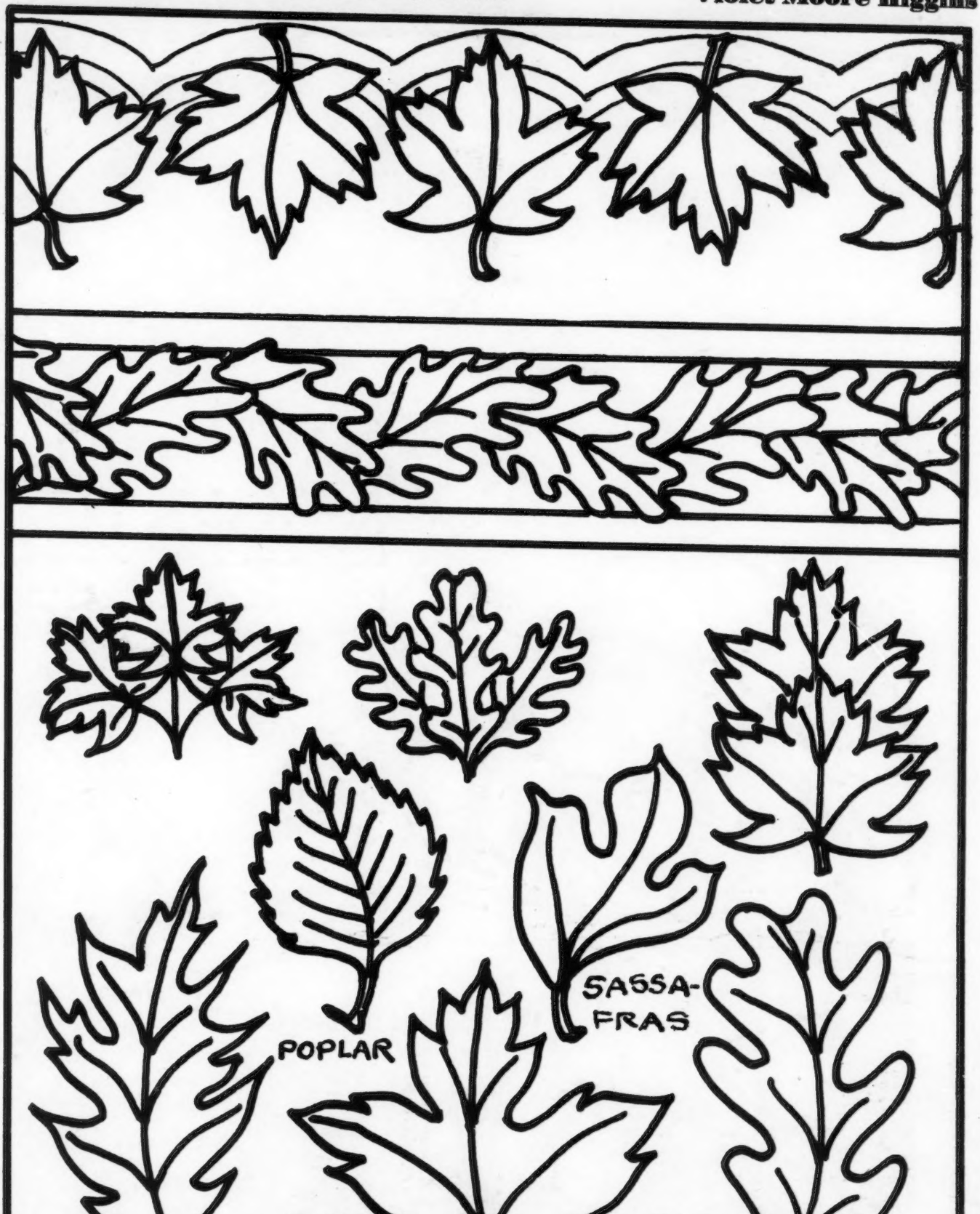
1. What did we ride?
2. What did we drink?
3. What did we put into a basket?
4. What did we roll down?
5. What is Mr. Brown!
6. What laid eggs?

DIRECTIONS: (*To be read and explained by the teacher*)

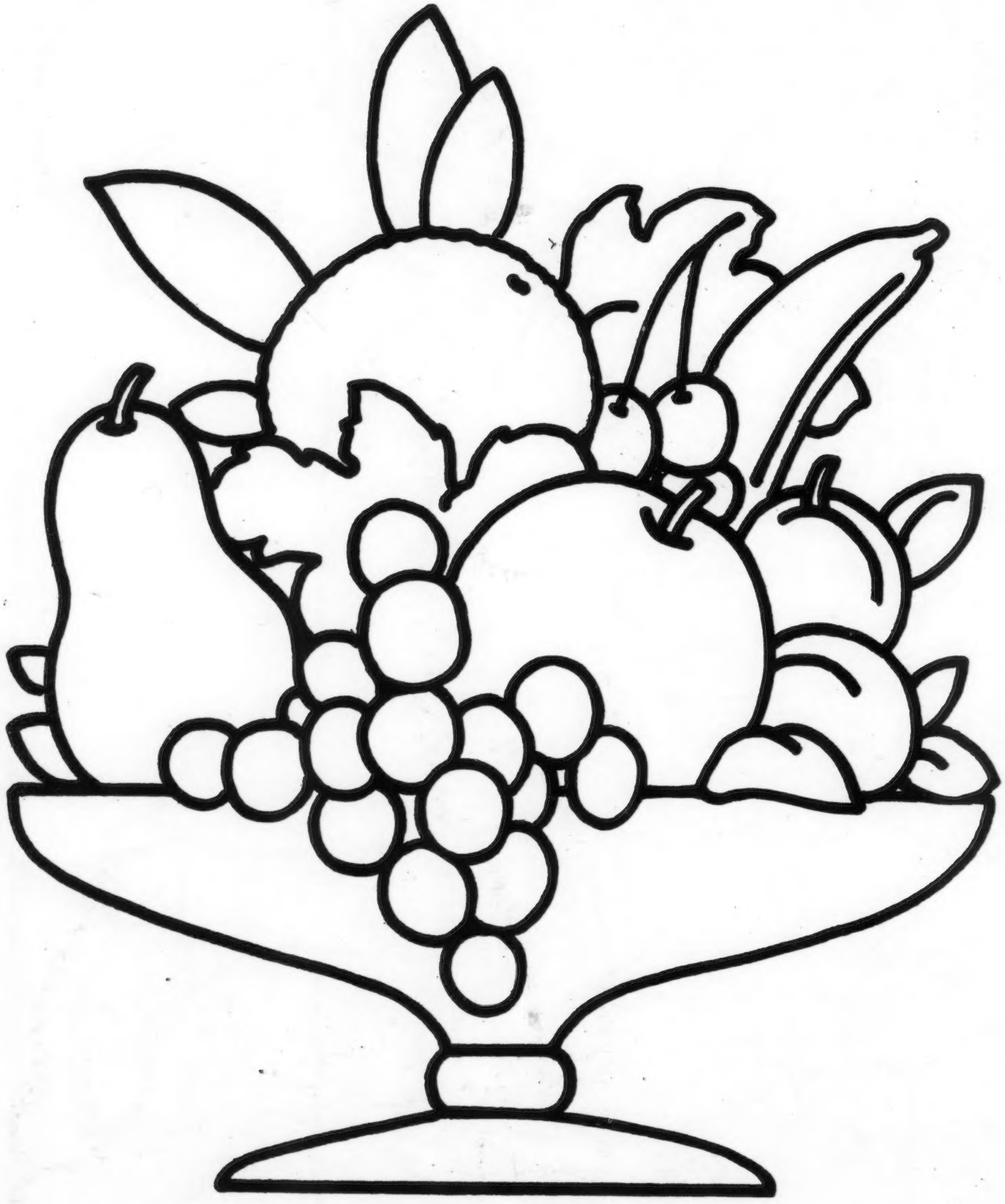
DRAW A LINE FROM EACH QUESTION TO THE WORD THAT ANSWERS IT.

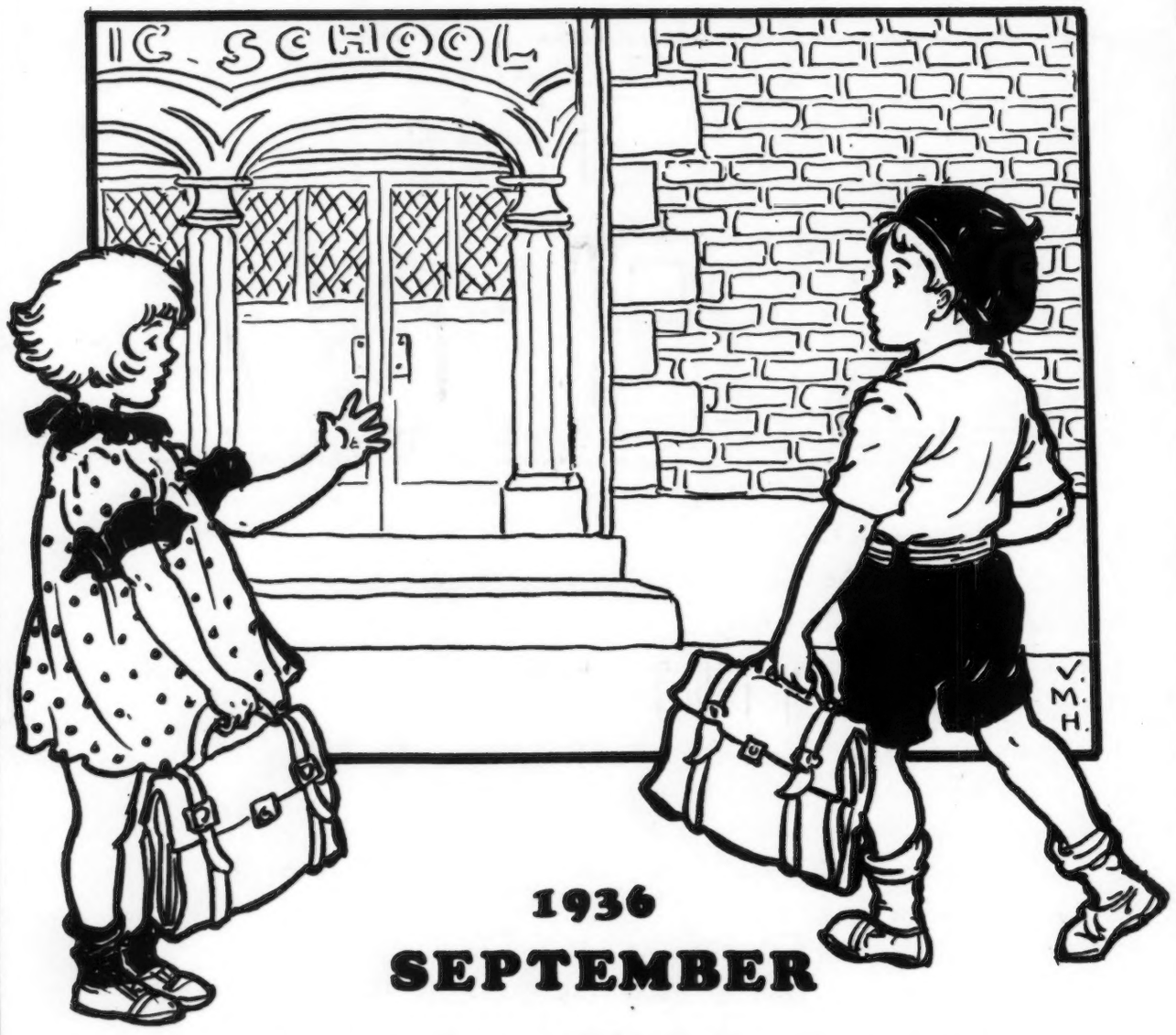

OUR SUMMER FUN MAP
DID YOU GO DURING YOUR VACATION?
WHERE
Gay
Canada
Tom
Mary
Ray
Peter
Dorothy
Julia
Dick
Anne
Constance
David
Sylvia
Lily
John
Old Mexico
Susan
Billy
Joe
Molly
Sherman
VIOLET MOORE HIGGINS


THE RED APPLE
A
DETAIL
OF SHELF SUPPORT.
D
PINE TREE FARM
B
HILL TOP
C
E


POPLAR
SASSA-
FRAS
RED
OAK
HARD
MAPLE
WHITE
OAK

VIOLET MOORE HIGGINS.



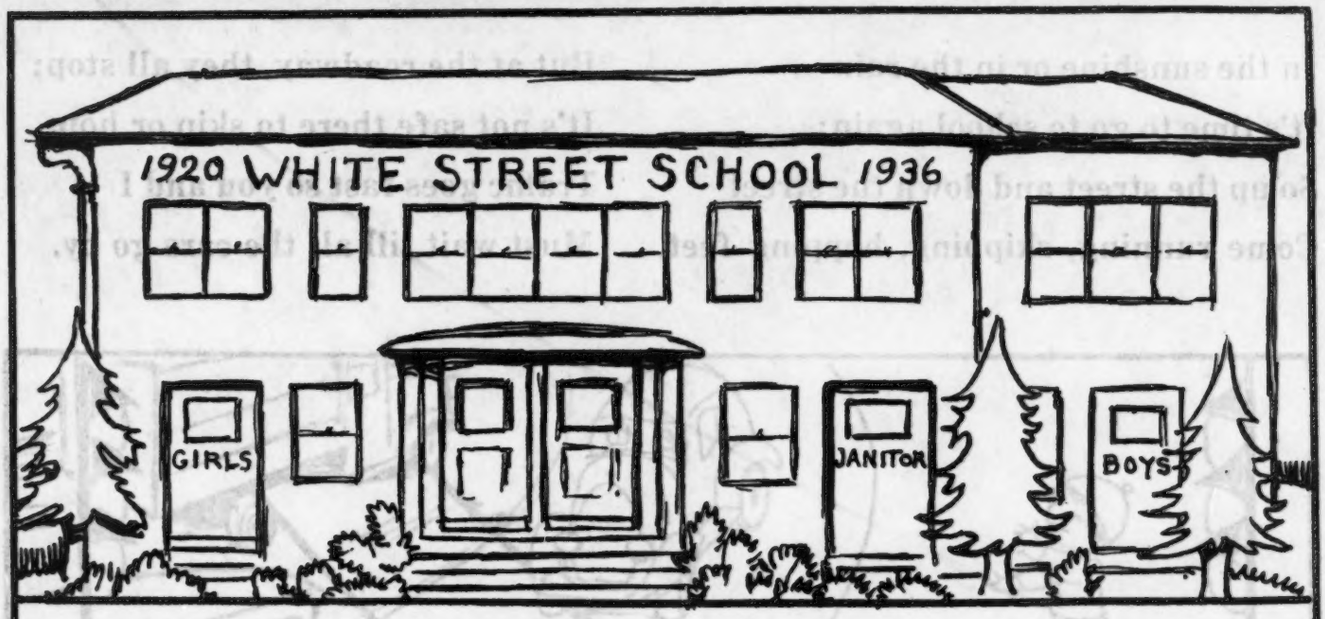


1936

SEPTEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

NUMBER LESSON FOR GRADE II (HEKTOGRAPH) By Eleanor T. Pratt

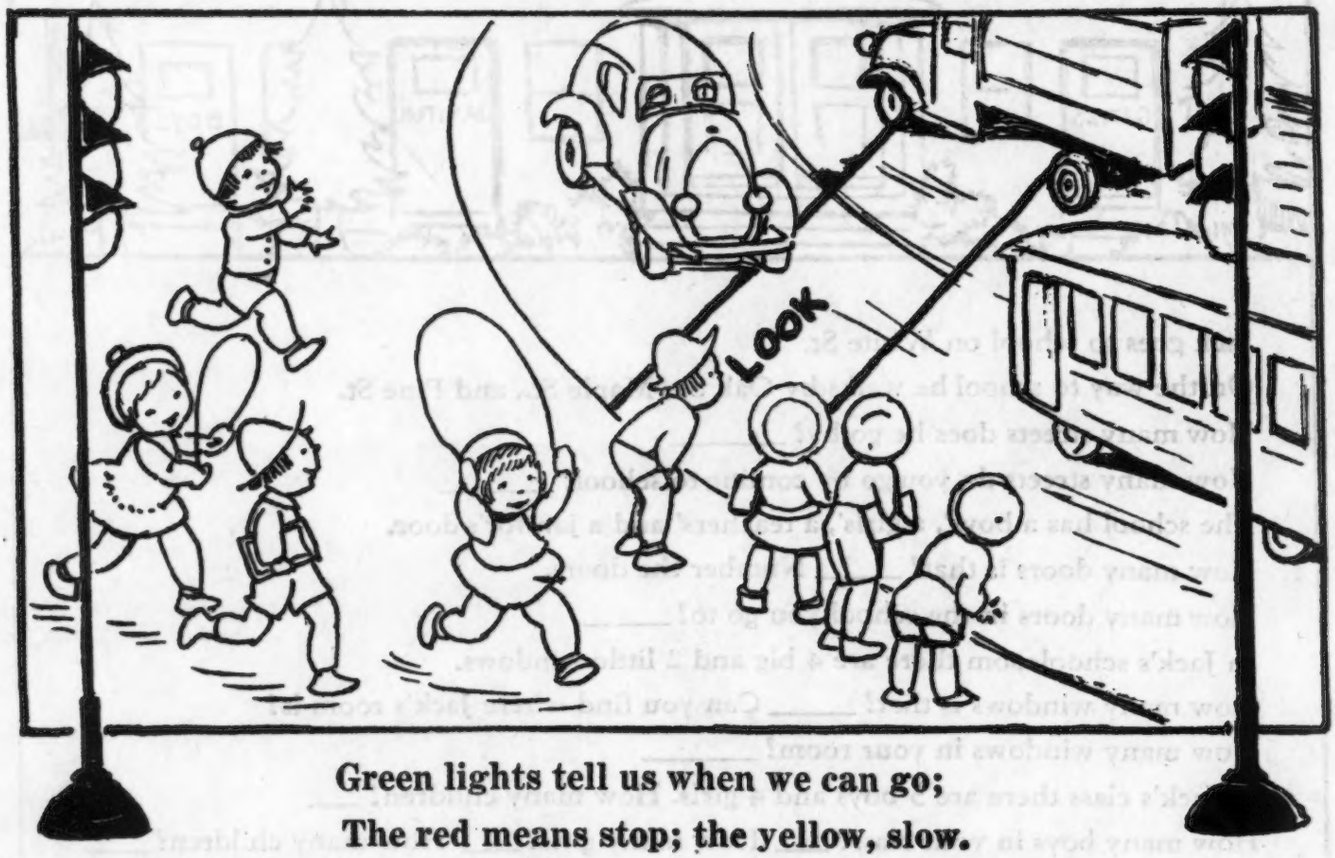


Jack goes to school on White St.
On the way to school he walks by Oak St., Maple St., and Pine St.
How many streets does he go by? _____
How many streets do you go by coming to school? _____
The school has a boys', a girls', a teachers' and a janitor's door.
How many doors is that? _____ Number the doors.
How many doors in the school you go to? _____
In Jack's schoolroom there are 4 big and 2 little windows.
How many windows is that? _____ Can you find where Jack's room is?
How many windows in your room? _____
In Jack's class there are 5 boys and 4 girls. How many children? ____
How many boys in your class? ____ How many girls? ____ How many children? ____
All the children have a desk where they keep their things.
They each have a pencil, a book and 8 crayons. How many things is that? ____
How many things have you in your desk? _____

SAFETY FIRST FOR LITTLE CITIZENS (HEKTOGRAPH) **By Eleanor T. Pratt**

In the sunshine or in the rain
It's time to go to school again;
So up the street and down the street
Come running, skipping, hopping feet.

But at the roadway, they all stop;
It's not safe there to skip or hop.
Traffic goes fast so you and I
Must wait till all the cars go by.



Green lights tell us when we can go;
The red means stop; the yellow, slow.

Color the light that tells the children to stop.
Color the light that tells the cars to go.
Color the color words in the rhyme that mean STOP, GO and SLOW.
Make a line under the word that tells us what the red light means.
Make a line under the word that tells us what the green light means.
Make a line under the word that tells us what the yellow light means.
Write in the missing words.
RED means _____. YELLOW means _____. GREEN means ___.

Tested Schoolroom Helps

Activities Teach Skills

BECAUSE of an arrangement for the older boys and girls to come at an earlier hour, we begin our day in an informal way. Some of the pupils come at eight o'clock and keep on arriving until after nine o'clock. The school day for each begins as he arrives, and we use this time to finish work left over from the day before. Some children like to color, some to dust the book racks and doll-corner ledge, and some read library books. I am planning the lunch at this time and some children help with that.

We have lunch each day at ten o'clock, consisting of orange juice and graham crackers. The children take turns serving. We serve the orange juice in sherbet cups. We also use trays and doilies. We try to make lunch time one of the pleasantest periods of the day. If anyone happens to have a birthday we sing the song at that time. We use flowers when they are in season on each table. At recess we wash the dishes and everyone likes to help; even the boys like to have their turn. We never lack for dish washers. The mothers keep the dish towels in stock for us.

Sometime during the year we inaugurate a project so that we can have plenty of money in the lunch fund. Our most successful plan has been the Gingerbread Sale. We are never quite ready for it until sometime in the spring, for there are so many things to be perfected. We have to acquire skills in reading, writing, number, language.

FOR THIS project we arranged our room as a tearoom or restaurant. On each table we placed a bouquet and decorated the table with strips of crepe paper. We called our restaurant last time "The Gingerbread Café." We made menus. Many of the children had never been to a restaurant so it took us some time to find out what the book or card was called that the waiter gives one from which to order. We had tables reaching clear across the south and west sides of the room, arranged as a continuous counter.

The word cashier was written above the window of the ticket office. Our cashier was just seven years old and could make any change up to five dollars in our toy money.

Before we invited the parents, we asked other classes in and served them. We furnished each visitor with money from our banks, dimes, quarters, half-dollars and dollars. The visiting teacher usually sat close to the cashier to see that the change was correct. When the children had done this enough times so that they were sure of themselves, we invited the parents and friends. Each child had a share in the activity and each was delighted to do it. A waiter or waitress stood by each table and when someone sat down at their table immediately handed them the menu and placed doilies for each. As soon as their table was served the waiter gave each child a ticket for the amount they had eaten, five cents, ten cents, fifteen cents or twenty cents worth. Each person took his ticket and paid the cashier. The tickets were of different colors, red for five cents, blue for ten cents.

We invited the third grade to operate the candy stand. We served gingerbread boys and girls, furnished by our mothers, and pink lemonade, which we made. We had the cookies, extra lemonade, tickets, and sherbet cups on the counter. We also had our dish-washing stand behind this counter. All wore white aprons except some who acted as ushers. The girls wore bands on their heads. Some of the boys wore cooks' hats and some just plain little white hats.

The project was a complete success and the children were all happy.

THEODOSIA E. ENGLISH, Piper City, Ill.

NOTE: *Contributions for this Department are always welcome. The everyday classroom help which they represent has proved helpful and popular.*

We want to hear from you, our individual reader, telling how you solved a teaching problem, how you are expressing new ideas in developing the regular subjects of the course of study.

Manuscripts should be under five hundred words; if seasonal, submitted three months in advance. Send your ideas, enclosing a self-addressed stamped envelope to AMERICAN CHILDHOOD, *Editorial, Milton Bradley Company, 111 Eighth Avenue, New York City.*

OTHER CLASSROOMS VISITED US AND SHARED OUR GINGERBREAD SALE

A Pictorial Table Map

PICTORIAL maps have a fascination for children and one developed by a group of 5A's has been very successful and enjoyed exceedingly by them. White oilcloth was cut slightly larger than a schoolroom table top. On the wrong side an outline map of the United States was made from a slide, leaving a three-inch border. The cloth was thumb-tacked tightly to the table. As the surface of the country was discussed, it was constructed on the map.

With alternate layers of sand and glue mountains were made, showing comparative heights and on the high ranges salt and flour mixed with water formed snow. Rivers were drawn with crayon, and lakes and oceans were colored bright blue. The ocean currents were made a darker shade,

As the children read of the natural

resources and raw materials native to the various parts of the country, they glued corn, wool, and cotton where they belonged. It was suggested that flax and wheat would grow in moistened cotton, so this was done, a medicine dropper being used to water the tiny plants. Neighborhood conifers and deciduous trees furnished tiny "logs," which were placed in the proper regions. Letters were written to other parts of the country asking for bark from native trees to be used on the map. Both pictures and seeds of fruits were used.

As the cities were located, lines were drawn from the natural resources, raw materials and sources of power to those cities in order to show the relationships. Airplane lines, railroads, and water transportation were indicated.

When the map was finished, a border using original designs from native trees of the state was made. Before the cloth was taken from the table, the growing plants were removed and replaced by seeds. A group of boys then framed the map in moulding and it hangs as a permanent room decoration.

JEANNE A. GOSS, Indianapolis, Ind.

Kindergarten Reading

SOME of my more mature kindergarten children are greatly interested in learning how to read simple sentences.

I have printed a number of two- and three-sentence directions on separate cardboard with the printing set.

For example:

Draw a cat.
Color the cat yellow.

These cards are kept in a large box or envelope. The children may choose their own cards or the cards can be passed around until each child has one.

When each child has read the printed directions and has completed his work, the work is checked by the children in the group or by the teacher.

The pictures drawn by the children make excellent scrapbooks. This is a good individual check on accuracy in word recognition.

HERAL G. HEDGCOCK, Nelson, Neb.

A Number Game

My six-year-old children enjoy playing this number game at the blackboard.

I ask each child to write the numbers which will tell me, for example; the number of windows in the room, the number of red chairs in the room, the number of radiators in the room, the number of dog pictures in the room.

This game can be used at the tables with paper and pencil, if desired.

This is an excellent individual check on counting and a good drill in number recognition and number writing.

HERAL G. HEDGCOCK, Nelson, Neb.

Watching the Signs in Arithmetic

THE CHILDREN in the third grade were beginning to lag in arithmetic. They did not seem to care what mark they received or whether they even passed in the subject, so the teacher decided at once that something must be done.

The next morning when the children came in they saw at the front of the room a large poster painted in green. It was a picture of a traffic light similar to those seen on the streets of our city. "Safety" was printed on top.

At the side of the room they discovered a large poster, the same picture painted in yellow, with the word "careful" printed on it. At the back of the room was another large poster in red, showing the word, "danger."

The curiosity of the children was aroused and then the teacher explained to them that if they received from 90 to 100 in arithmetic their names would be placed in the safety zone. If they had a mark of 80 to 90, their names would then be placed in the "careful" zone, but if they went below 80, their names would be placed at once in the "danger" zone.

This encouraged the children to work very hard, for they did want to see their names in the "safety" zone. Not only did it stimulate interest but also helped the children remember the traffic colors.

HELEN C. LARGE, Bristol, Conn.

Studying Leaves in the Second Grade

THE CHILDREN brought leaves to school and wanted to make a book of them. We finally decided to divide the room into four groups and let each group make a leaf booklet. The following ways were chosen to make the books: The first group pressed the leaves and taped them into their books.

The second group decided to wax their leaves. The necessary materials to work with were: pan, wax, a candle. The leaves were pressed and then dipped into hot wax and laid on paper to cool.

The third group decided that each child would bring a leaf and make a spatter-work copy of it. This last is easy and the children love to do it. The materials needed are an old piece of screening about ten inches square and an old toothbrush. Place the leaf on a white sheet of paper. Hold the screen above the leaf, dip the toothbrush in ink and brush lightly over the screen. These prints make very nice room decorations.

The fourth group also waxed their leaves.

The rest of the project was carried out as follows:

Nature Study. We studied the sugar, silver maple, white and black oak, and poplar leaves.

Writing. Each child wrote his own story of how he made his book and also the name of each leaf.

Spelling. Leaf, oak and poplar.

Reading. Poems and stories.

"The Leaf That Was Afraid"
"Come, Little Leaves"
"The Kind Old Oak Tree"

Arithmetic. Dividing number of people in the room into four groups and counting the number of children in each group.

IRENE BABCOCK, Comstock, Mich.

A Simple Puppet Show

WITH SCHOOL budgets cut and economy the watchword, our problem has been to work out projects with a minimum of expense and material, and a maximum of education for the children. Our school is situated in a section of the city where children of foreign background are in the majority. Even the first-grade teacher's standby in construction work, the orange crate, is needed in the homes for firewood. On the other hand, the children are used to making much of little, and their ingenuity is sometimes astounding.

This, then, was the situation when we decided to have a puppet show. Knowing that the usual puppet is too hard for little six-year-old fingers to make, and being a firm believer in letting children do their own work, I cast about in my mind for a simple model. This is what I finally worked out:

We began by drawing all our favorite animal characters: Piggy-Wiggy, Red Hen, Ducky Lucky, Mr. Rabbit. We drew them with white chalk on 12-inch by 18-inch news print paper, and after each lesson, I chose the best three drawings. These children cut out their figures, and traced them on to 12-inch by 18-inch manila. Then they drew clothes on some of the animals, and painted them.

The next step was to cut out the painted animals and trace around them on stiff cardboard. I brought from home some of those long cardboards the laundry uses, and they suited our need admirably. We cut out the cardboard, and pasted the animal figure to it.

The third step was to nail a piece of wood about six inches long and an inch thick to the back of the animal for support. Then a dowel rod about two feet long was in turn nailed to this piece of wood, making a sort of handle to manipulate the figure. After finishing all the animals in this way, we turned our

(Continued on page 50)

For the Children's Hour

The Big Blue Bead

By FRANCES DAVY

On Tillie's birthday Grandmother came to visit Tillie and Mother and Daddy and big brother Paul. Grandmother always remembered to bring Tillie a present for her birthday. Just as soon as Grandmother had her coat and hat hung away she gave Tillie her present. It was a bright string of shining glass beads. There were little yellow beads and big yellow beads. There were little green beads and big green beads. There were little pink beads and big pink beads. There were little orange beads and big orange beads. There were little blue beads and a Big Blue Bead. It was the biggest bead of all.

Oh, how happy Tillie was! She wore her string of beads all that day. When Paul came from school Tillie said, "Oh, Paul, see my new beads and see the Big Blue Bead."

When Katie came to scrub the floors Tillie said, "Oh, Katie, see my new beads and see the Big Blue Bead."

When Daddy came home from work, Tillie ran to him and said, "Oh, Daddy, see my new beads and see the Big Blue Bead."

When Mother was putting Tillie to bed that night she said, "Where shall we put the string of beads, Tillie?"

"Oh, Mother," said Tillie, "may I put the new beads under my pillow? Please may I put them under my pillow? Then I can put them on the first thing in the morning." So Mother said that Tillie might put the beads under her pillow and she could wear them the first thing in the morning. Then Mother turned out the light, opened the window and went away.

Tillie woke up bright and early in the morning and she felt under her pillow the first thing to find the new birthday beads. Sure enough, there they were all safe and sound. But when Tillie tried to fasten them around her neck, all by herself, the string broke and the bright, shining beads rolled all over the floor.

Quick as a wink Tillie scrambled down on the floor to pick them all up. She found all the little yellow beads and all the big yellow beads. She found all the little green beads and all the big green beads. She found all the little pink beads and all the big pink beads. She found all the little orange beads and all the big orange beads. She found all the little blue beads but she could not find the Big Blue Bead.

Tillie looked under the bed but the Big Blue Bead was not there. She looked under the chair but the Big Blue Bead was not there. She looked under the dresser but the Big Blue Bead was not there. "Oh, oh!" said Tillie, "where is the Big Blue Bead?"

Then Mother came to help Tillie. She looked under the bed but the Big Blue Bead was not there. She looked under the chair but the Big Blue Bead was not there. She looked under the dresser but the Big Blue Bead was not there. "Oh, oh!" said Mother. "Where is the Big Blue Bead?"

Then Paul came to help Tillie. He looked under the bed but the Big Blue Bead was not there. He looked under the chair but the Big Blue Bead was not there. He looked under the dresser but the Big Blue Bead was not there. "Oh, oh!" said Paul. "Where is the Big Blue Bead?"

Then Daddy came to help Tillie. He looked under the bed but the Big Blue Bead was not there. He looked under the chair but the Big Blue Bead was not there. He looked under the dresser but the Big Blue Bead was not there. "Oh, oh!" said Daddy. "Where is the Big Blue Bead?"

Then Grandmother came to help Tillie. She looked under the bed but the Big Blue Bead was not there. She looked under the chair but the Big Blue Bead was not there. She looked under the dresser but the Big Blue Bead was not there. "Oh, oh!" said Grandmother. "What is that under the edge of the rug?"

Tillie ran to look. "Oh, Grandmother," she cried. "You found the Big Blue Bead!"

After breakfast Mother found some strong string. Grandmother put all the little yellow beads and all the big yellow beads and all the little green beads and all the big green beads and all the little pink beads and all the big pink beads and all the little orange beads and all the big orange beads and all the little blue beads and the Big Blue Bead on the strong string. So the string of bright, shining glass beads was just as good as ever, and Tillie was as happy as any little girl could be.

A Happy Day with Mundele and Lusuba

A Geography Story

By ESMA R. BOOTH

"Today we are going to the woods!"

"Come, Lusuba."

Lusuba put her head out of the door of the little grass hut. "What are you going to do?" she asked.

"We are going to play at keeping house," replied one of the other children. "Come, Lusuba, and call Mundele, too."

"Beg some salt and a bit of meal from your mother," said another. "Hurry, and come. We will have so much fun."

"I will come quickly," said Lusuba, eagerly. She pulled her head in the house again and called, "Mundele, Mundele. It is a day of fun. Mother, may I have some salt and a bit of meal to play house with the others?"

"And I! I must carry my basket to catch fish," said Mundele. "We boys will play at fishing."

The mother smiled at the two children as she gave Lusuba the meal and salt. Then she gave them each a handful of peanuts. "Play well," she said, "and do not bring me troubles with your playmates. I have much work to do in the garden today." She picked the little black baby up from the floor and tied her on her back, and taking her hoe went out the door. She had to stoop when she went through, for Congo mud and grass houses do not have doors high enough for big people to go through standing up. Even Mundele, who was only nine years old, had to stoop a little. Lusuba, who was seven years old, could walk out straight.

The two children hurried after their mother and ran down the little path to meet their companions. More and more children kept coming from other little grass huts, until there were twenty in all. Each girl carried a small basket on her head. Every boy had a fishing net or a small bow and arrow.

"What fun we will have!" cried Lu-

suba, dancing along on her bare toes, making her bracelets and anklets jingle. She did not have a dress, only a bright cloth wrapped around her and tucked in. The other children were dressed in the same way.

"Here is the stream," cried Chisenga. He waded in, followed by the others. Blue and orange and black and yellow butterflies flew up from the bank. Kyoni and Twite tried to catch them. The children splashed and laughed. They did not need to worry about clothes.

"Let's build our houses by the big trees here near the stream," said Mundele.

"Good," cried the others.

"It will be cool there when the sun gets hot."

"We boys can fish well," said Twite.

Soon the children were hard at work. Broken branches and sticks were placed against the trees to make the little houses. The girls brought the dry grass and made beds inside. They hunted for sticks to make fires outside the houses and unpacked their baskets.

"Now we must have a chief," said Mwaba.

"Let us all shoot at that tree," said Kyoni. "The one who gets nearest to that spot on the trunk must be our chief because he can shoot the best."

"That is good," agreed the others, "you shoot first, Kyoni." The girls stopped their work to watch. Kyoni was a good one with the bow and arrow and his arrow stuck in the tree a little below the spot. Then Twite shot, but his arrow did not hit the tree. One after another tried. Some of the arrows hit the tree, but some did not. Mundele was the last to try. Lusuba watched eagerly. She hoped her brother was to be chief. He aimed carefully and let his arrow go. Whiz! Right on the spot it landed.

"Mundele is our chief! Mundele is our chief!" cried the boys. "He will lead us in our hunting and fighting!"

"Come," said Mundele, "come, we must go to hunt."

When the boys were gone, the girls went back to their unpacking. They built their fires and brought water in their little clay cooking dishes. It took a long time for the water to heat to make mush, so they laughed and talked while they waited. "We must have a rooster," said Lusuba. "Who will wake us up when we play it is night?"

"Kamar can be the rooster. She is the littlest."

"That will be fun," said Kamar. "I will climb into that tree."

"This is my baby," cried Congolo, picking up a stick that had two small twigs sticking out like hands. She tied it on her back. All the other girls looked for sticks shaped like babies and put them on their backs.

"The water is boiling," called Kamina. She threw a handful of meal into the water and stirred and stirred. All the others did the same.

By and by the boys came. Each one had a few little fish which they cooked on a hot rock. They gave some to the girls, for they wanted some mush. It was fun eating the food they had cooked themselves.

"Now it is dark," said Mundele. "We will sit around the fire and talk."

"I will be the drummer," said Twite. He beat upon a log and the children laughed. Soon they were all dancing and singing. When they were tired, Mwaba told them this story about a cunning rabbit and how he built his house.

"Once the antelope had a beautiful daughter and everyone wanted to marry her. The Antelope said, 'Whoever can build a house in one day can marry my daughter!' First the hyena tried but he could not build a house in one day. Next the elephant came. 'I am big,' he said. 'I can build a house in one day.' But when the day was over the house was only half done. Then the lion came. 'I am the strongest,' he said, 'I can build a house in one day.' But when night came, it was not done. Last of all came the rabbit. The hyena and the elephant and the lion all laughed. They said, 'You are little. You cannot build a house in one day.' But the rabbit did not answer. He began to build his house. The other animals watched in astonishment, for the little rabbit ran very quickly bringing wood and grass. He was everywhere at once. At night the house was done. They did not know that the rabbit had called all his relatives and that many had worked. The rabbit married the Antelope's daughter."

The children laughed when Mwaba finished his story.

"Now it is night," said the chief. "We must go to bed."

The children went into their tiny houses and played that they were asleep. Kyoni and Twite crawled quietly out of theirs and then began making a big noise and trying to knock over the chief's house.

"Elephant, elephant," cried Mundele. "Come, everyone."

The boys jumped up quickly and chased the two elephants.

They caught Twite but could not get Kyoni.

"We will have elephant steak tomorrow," chuckled the chief. "Now we must go back and have some more sleep."

Before long the cock crowed, "Kokolokwe-kwe, kokolokwe-kwe." Everyone jumped up.

"Today we must go on a long journey," said the chief. "Pack up the baskets."

The children did not like to leave their play but they knew it would be dark and they must hurry to the village. They crossed the little stream and were soon by the village. The women were pounding meal. The men were leaving the palavar hut. Fires were burning near each house.

"Good night, good night," cried the children, as they ran to their own houses.

"Food will taste good," said Mundele. "I am hungry."

"You are always hungry," laughed Lusuba.

"Come on, chief Mundele, let us see what our mother has for us."

The day of playing house for the children of the Congo was over.

The New Ball

By FANNY L. HANLON

Donald and Freddie were playing with Freddie's new ball. The garage was a sunny, warm place to play. Sometimes as they threw the ball to each other it went under the lawnmower or behind the tool box. The ball was striped with red and yellow and it was easy to see and to find, at first.

The boys watched the new ball carefully, because they were having so much fun with it and did not want to lose it.

"Throw the ball, Donald," cried Freddie.

"Here it comes," answered Donald, as he threw it. They both watched it fly up, up, curve a little, but that was all. It did not come down. They looked for it in all the places they had found it other times. "It surely must have come down," they said.

"Did it go up into the loft?" asked Freddie.

"No, I am sure it did not go that way. All I know is that I saw it go up and I never saw it come down. That sounds silly, too. I've heard my brother say, 'What goes up, comes down!' "

"I think you found it and won't give it to me," Freddie said.

"I do not know where it is. Let us keep on looking for it. That ball has to be right here in this garage some place," urged Donald.

Freddie was cross and started to go home.

"I tell you what, Freddie," called Donald. "That ball must be playing 'hide and seek' with us. I think it is an old

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The Editor's Page

EACH new school year speaks to us in a new word. We have heard the terms, *orientation, integration, frontiers, child-centered,* and many others, each spelling something vital in teaching. This September our school word is perhaps the most impressive of any that we have heard, *promotion.* The whole field of education is involved; individual teaching as opposed to mass instruction, testing for personality rather than rote learning, and that most vital of all classroom problems, retardation and how to avoid the public expense and mental anguish of the pupil who is "kept back."

September is our forward-looking month. We need to consider the curriculum in relation to the whole group of children who cross the school threshold in terms of their progress. Is it elastic enough to provide for each child's growth in terms of his capabilities? Do we know each child so far as his special capabilities are involved; his health, mental and physical, his home background, whether he is a thinker or a do-er, if he is socially adjusted to co-operative work with a group?

Have we informed ourselves of the experimentation going on in the schools along lines of modern testing; different report cards or none at all; the postponement of formal arithmetic and reading until the young child has acquired a background of experience for a natural grasp of those subjects? Are we ready to make contacts with the pupils' parents without whose understanding and help we shall never be able to meet the issue of non-promotion?

AT THE great summer convention meetings and in summer lecture courses our interest has been focused on many centers where something has been done about retardation. The Minneapolis public schools are moving children along as groups rather than formal grades, and have found that postponing formalized arithmetic teaching until young children are ready for it saves time. Similar promotion plans are being found successful in Cincinnati and in Nashville. Many cities are taking steps to provide the experience background children must have before they can read, write, and figure with success and intelligence. This is accomplished through community excursions, handwork and classroom projects. Many cities are substituting for the formal report card, a personality check-up recorded in terms of child ability, effort, and individual growth. A notable study of the new report card in relation to child development is a monograph by Dr. Mary Dabney Davis, now obtainable through the United States Office of Education, and essential for every school system this term.

In the rural schools of Antioch, Ohio, all grades have been abandoned and the children move forward according to their satisfactory completion of "jobs." These units of work are on several levels; beginners may conduct such simple activities as selling apples, candy, and pencils, older pupils carry on a more elaborate store requiring the making of change and bookkeeping. This job plan applies to all sorts of school activities; dramatics, nature study, school government, and domestic science, the three R's being an integral part of the unit.

Educational diagnosis and guidance begins in the schools of Baltimore with the kindergarten. Chronological age is discarded in favor of a check-up as follows for advancement into first-grade:

1. Physical fitness
2. Regular attendance
3. Emotional stability
4. Social maturity
5. Sense of responsibility
6. A general attitude of interest and alertness
7. Good habits
8. A good background of general information
9. Ability to follow directions
10. Ability to concentrate
11. Ability to express himself intelligently
12. Good vocabulary
13. Good memory
14. A long interest span and ability to pay attention during any period of the kindergarten program
15. Independence and initiative
16. Quick grasp of new ideas and use of them
17. Careful planning, perseverance and some skill in execution of ideas
18. Aptness and interest in number
19. Quick grasp of written symbol when exposed to it
10. Interest in books

Instead of being graded, the Baltimore primary-grade pupils are placed according to an individual rating in fast-moving or slow-moving groups, and as exceptional cases which are transferred to special-center and primary-opportunity classes.

One could study indefinitely the present movement in the city and rural schools of the United States of this vast and significant promotions survey. It is prophetic of our new socialized thinking, and is bound to result in a large measure of child welfare and a saving of educational effort and expense.

OUR October issue will be rich in helpful material for the season. The frontispiece, article on picture study and small reproductions for classroom use will be from one of Grant Wood's appealing paintings of American farm life. The hektograph and art-teaching pages will feature Hallowe'en and Columbus Day. The entire contents have been planned for the harvest month when the relation of the earth to human welfare, and especially that of our own country life fills the classroom with colorful and interesting activities.

Sterling Price of the Atlanta, Georgia, schools, will contribute a unit of study on Indian Home Life as worked out in her second grade. This is an unusually valuable article as it includes all the existing Indian tribes in our land. The geography article for October, "To Market We Go," will present the vast system of transportation and marketing by means of which food from every part of our country and abroad comes to the home table. This is a vital subject in social science as it teaches the interdependence of farm and city, land and water transportation, weather and harvest in the needs of man.

"Painless Second-Grade Arithmetic" by Vera Crider describes games, activities, and particularly an excursion to a neighboring market for efficient number teaching. "Our Farm Study" by Elizabeth Allen is an account of utilizing summer experiences in a worthwhile review and reading activity. From her significant work as Field Supervisor of Rural Education, the State of Maine, Zeta Ione Brown has written for AMERICAN CHILDHOOD, "Teaching for the Pupil's Sake," a paper in which she analyzes and describes field trips in the program of the country school. Marion Paine Stevens will write on "Remedial Reading" in the October issue, with practical helps from her wide and rich experience in that subject.

INDIAN life has so popular a place in the October classroom that one is sometimes at a loss just how to present it in a new way. To fill that need, Dr.

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Poems for September's House

WHEN I AM OLD

By VIVIAN HOYT

When I am very, very old
I'll have a cottage small
Close beside a vacant lot
Where small boys play baseball.

And I'll have big red roses
Climbing over my front door,
And I'll have three canary birds
And then there's something more.

Each day I will make doughnuts
And serve them piping hot
To all the little boys who play
Ball on my vacant lot.

And lest his mother should object
I'll give each boy just four,
But every boy with gray-green eyes
Can have one more.

Central City High School, Oklahoma City, Oklahoma. Copyright, "The Gleam."

GRANDMA

By WILLIAM ROEHRICK

She sits beneath the linden tree,
And tells the children fairy tales.
A squirrel and a chickadee
Come closer, so they may hear too
The stories Grandma claims are true.

Her garden is a lovely place,
With roses climbing in the walls,
With marigolds and Queen Anne's lace,
And bluebells bordering all the walks
Around the lawn where Grandma talks.

Then when the sun has said, "Good-day,"
She rocks before the fireplace
And listens to the crickets play
Until she thinks it's time for bed
And hustles off each sleepy-head.

Copyright, in "The Poets' Pack of George Washington High School," N. Y.

PACIFIC SUNSET

By IRENE STANLEY

The day
Is re-winding
Her ball of golden yarn,
Dropping it into a sea-green
Basket.

Copyright, in "Westward. A National Magazine of Verse."

LEARNING TO DRAW

By ANNE AND JANE TAYLOR

Come, here are a slate, and a pencil, and
string,
So let us sit down and draw some pretty
thing;
A man, and a cow, and a horse, and a
tree,
And when you have finished, pray show
them to me.

What! Cannot you do it? Shall I show
you how?
Come, give me your pencil; I'll draw you
a cow.
You've made the poor creature look very
forlorn!
She has but three legs, dear, and only
one horn.

Now see, I have drawn you a beautiful
cow;
And here is a dicky-bird, perched on a
bough,
And here are some more flying down
from above:
There now, is not that very pretty, my
love?

Oh, yes, very pretty! Now make me
some more,
A house with a gate, and a window, and
door,
And a little boy flying his kite with a
string,
For you know, dear mother, you can
draw anything.

WORDS

Words are little scrubbing brushes
That clear a place
Through which . . . thought rushes.

From "Quarried Crystals" by Mary Cummings Eudy. G. P. Putnam's Sons. 1935. Used by special permission.

THE TYPEWRITER

It talks and talks but not the words
It writes so clear and black;
It writes my name, T-o-m, Tom,
But says just *tick, tick, tack.*

It's quite unlike the telephone,
Which does not chatter so,
But kindly calls for us to hear
The things we need to know.

Reprinted by permission from "Many Children" by Mrs. Schuyler Van Rensselaer, "The Atlantic Monthly" Press.

Selected by JOSEPHINE BOUTON BLEECKER

THE PENCIL'S STORY

I am a little pencil, and my name is H
and B,
I lie upon the mantelpiece for every one
to see;
I'm handled forty times a day, it is a
weary life,
And when my wits are rather dull, I'm
sharpened with a knife!

I scrawl when Tommy has me, and I
draw all sorts of things,
From submarines and æroplanes to cab-
bages and kings;
I write a lovely letter when Miss Phyllis
is about,
And if by chance I make mistakes, Miss
Phyllis rubs them out.

And if I slip and tumble down I'm cer-
tain to be missed,
For Mother wants me badly when she
does the washing-list,
And Father makes me keep the score
when he begins to play.
I'm just a little pencil, but I have a busy
day.

I really never am allowed to grow up as
I ought,
I'm getting shorter every day (it's awful
to be short),
And when the knife begins on me I ache
in every joint.
I put it in that way because you're sure
to see the point.

I'm very glad I'm useful, though my
speech is always dark,
But every time they handle me I always
make my mark!
But sorrow seems to follow me in spite
of many a friend,
For when I'm meditating I am bitten at
the end.

I am a little pencil, and my name is H
and B,
I lie upon the mantelpiece for every one
to see;
I'm getting shorter every day, and every
day I'm older,
And when my last few hours have come
they'll *put me in a holder.*

From "The Little White Gate" by Florence Hoatson. Copyright, Thomas Y. Crowell Co.

PORCH SCENE. *American*

By ANITA LAURIE CUSHING

I could close my eyes and know that this
was home;
For I can smell the clover in the grass,
As the spinning, cutting blades sing over
it.
And along the street, through the slow-
gathering dark,
I can hear rocking chairs creak steadily.
A blur of voices, a clear laugh now and
then.
The loud crack of a baseball bat, and the
shout
Of excitement that follows, from the va-
cant lot.
I can hear the clamor of frogs and the
stir of leaves
From the woods nearby, where roots and
branches are thick
And the earth is rich with renewal. Well
I know
There is many another kind of summer
night
In the world, and many more beautiful
than this.
But from porches, from fragrant lawns
and vacant lots
And rocking chairs and lemonade and
heat,
A pattern of memory grows. I hold it
close.
This could only be summer, and dusk,
and a street of plain
Old houses, and America. And home.

Copyright, "Christian Science Monitor."

INSCRIPTION FOR A LITTLE HOUSE

By ETHEL FANNING YOUNG

A little house, a little door,
A little hearth upon the floor,
Contentment at the window pane,
What matter whether sun or rain?

Copyright, "The Circle"

CAMEO

By RUTH MASON RICE

My cozy mother's cameo
Is smooth and white and very grand;
And as she rocks me, to and fro,
I touch it softly with my hand;
I do it many times, you know;
I like it so — I like it so.

From the "Chatterbox," 1890 edition. Reprinted in Pan-Poetry and Youth, 1925.

Books for the Month

Selected by CAROLYN SHERWIN BAILEY

THE professional library has possibilities of enrichment this month through the new books on curriculum planning in the light of activity teaching and our present emphasis upon social-science in the elementary school. While the latter is no longer a new thought in the school field, the books we list here formulate and clarify the social studies in a helpful way.

The most important of these new works in pedagogy is *The Social Studies Curriculum* (1936 Yearbook, Department of Superintendence, National Education Association, 1201 Sixteenth Street, Washington, D. C.). For the last fifteen years, committees, superintendents and commissions throughout the country have been carrying on research in curriculum revision from the standpoint of a socialized background. The 1936 Yearbook is a practical presentation of the principles and practices of a modern program of social studies, and is a helpful aid in the orientation of curriculum committees, teachers and administrators.

Interesting to consult in connection with the 1936 Yearbook is *The Activity Program* by A. Gordon Melvin, staff member of the College of the City of New York (Reynal and Hitchcock, New York). In this book Professor Melvin discusses the why and wherefore of activity teaching, defines just what should constitute an activity unit and offers help in the organization of study units throughout all the grades. There are many illustrations from photographs of children at work, and the book offers good selling arguments for parent-teacher groups and those people in the community who need to be won over to more progressive teaching.

A book that should be on every kindergarten and elementary-school teacher's reference list is *Education in the Kindergarten* by Josephine Foster and Neith Headley (American Book, New York). While the work of these two specialists in presenting the needs, skills, and habits that are met by the kindergarten in the child's first school year, is important, the book is a telling argument for extending the theories and influence of the kindergarten throughout the early-primary grades. Theoretically, they say, there is no reason why a kindergarten cannot be a fascinating place, productive of much desirable education for older children as well as the usual lower-age group. The kindergarten discussions, work period, games and rhythms, and general stimulation of a socialized way of thinking and doing should characterize the modern primary school as well. How these activities lead toward a greater degree of school progress as differentiated from the old book learning is told with interest and clarity.

Miriam Kallen, a teacher of wide experience, has written an intensely vital book of general pedagogic interest, *A Primary Teacher Steps Out* (Lothrop, Lee and Shepard, Boston). From her own rich experience Miss Kallen brings help to the teacher in a crowded schoolroom who desires to break with tradition but is handicapped by lack of equipment, community co-operation and, in many instances, lack of training in progressive methods. She definitely describes materials and methods, and covers problems often ignored by the educational expert.

In paper covers, *Science and the Young Child* (Bulletin of the Association for Childhood Education, Washington, D. C.) offers a brief, clear description of the advantages of nature study and elementary science to young children, the importance of these subjects in the modern curriculum, a suggestive list of science activities, a source-list of science materials and supplies and an up-to-date bibliography of the latest books on these subjects. The pamphlet is the result of intensive committee work on the part of the Association and is a really important contribution in scientific thought for the kindergarten-elementary field.

NOTE: *This page of book reviews will present those books, new and in new editions, that should be obtainable in all sections of the school field and which are closely related to classroom teaching for the current month. This reviewing policy differs somewhat from that of the usual department of book reviews in that it recognizes the possible importance of a good book, not perhaps fresh from the publishing house, but available in the public library.*

The Editor receives many requests for book titles on special reference subjects. These letters are welcome, and answered with promptness and care.

THE STORY HOUR this month, and all the months, will need the new edition of Marie L. Shedlock's valuable *Art of the Story-Teller* (Appleton-Century, New York). There has never been so thoroughly comprehensive and stimulating a work on story-telling as this one, which in a revised edition has been brought completely up-to-date by Mary Gould Davis, who is in charge of story-telling at the New York Public Library and is a teacher of story-telling at Columbia University.

The value of Miss Shedlock's book has been proved by the test of time. Because of recent changes, however, in reading and story-telling tastes, and because some of the books previously listed are now out of print, a complete new list of stories and books has been prepared. Included in this list are the best of the classics and of contemporary tales. As before, the text itself sets forth all the essentials of good story-telling, explains what to avoid and what to seek in the choice of stories, and tells how to obtain and maintain the effect of a story. Here is a volume which will prove invaluable to librarians, teachers, parents, and others interested in reading and story-telling for children.

Another important revision of a valuable book is the omnibus-collection of Carl Sandburg's *Rootabaga Stories* (Harcourt Brace, New York). This collection can hardly be overestimated so far as its value for story-telling is concerned. The stories are short, written with simplicity and distinction of style, and carry their imaginative themes with rare power and spiritual values.

Through the years since their original publication, the *Rootabaga Stories* have become classics in American literature for children. Selected stories from the two books have been published, individual stories have been included in school readers and anthologies in this country and abroad, and dramatizations have been made. But with the publication of this book all of these famous tales are available in one volume for the first time. The original illustrations by the Petershams are included.

A new and valuable offering for the story hour is a compilation by Carol

(Continued on page 57)

September Map.
America Goes House Hunting

(Continued from page 11)

movement from farms to cities was 227,000 and 211,000 respectively."
— HOUSING

WE NOW have a bird's-eye view of today's housing program, its reason for being, and the permanent implications of building projects which may seem, from newspaper and partisan criticism of the moment, to be impermanent. There is significance in the better-homes movement for every school child, young or old. How, then, shall we utilize this interest in vitalizing the curriculum? First, it would seem by way of the community excursion, so beneficial a method of developing any school subject.

Practically every community today shows some construction activity, either public or private. Trips from the classroom to observe these activities may be taken, reproduced later through language lessons, the drawing and painting class, original problems in arithmetic as related to costs, and correlated with important social science teaching involved in a study of the home in family welfare. Where and what are these examples of local building and other construction? New housing projects, changes in transportation systems, the laying out of new parks and playgrounds or the landscaping of old ones, the building of dams to control flood areas or develop power in special localities, the moving of agricultural groups to land of greater productive possibility, the building of new schools and remodeling outdated ones are projects full of meaning for the schools, and rich in the primitive interests of childhood which they arouse.

HAVING gained, through these trips, first-hand information upon which to develop the subject of housing in the classroom, how shall we map our method? Turning from the home at large to the child's own home, we may analyze what goes into the making of a good home today, taking into account our present vast economic changes, the fact that perhaps both father and mother are at work, and studying the new utilization of space which is a more important thought in today's housing than we realize.

Shall we own or rent our new house?

Sentiment aside, the mounting costs of materials and labor, the rising tide of taxation, and the migratory quality of the population makes rental the wiser and cheaper method of home financing for the average family. This rent should not require much more than fifteen to twenty per cent of the income.

How shall we select a site for the new house from the viewpoint of family welfare today?

Education, health, transportation for the workers, and recreation facilities for adults and children should determine this choice. A secondary, but important thought is that of beauty, no matter how small the home. A nearby school, wide high windows, and a plot of earth no matter how small should be goals. The factory or office building from which the family receives wages should be accessible at not too great loss of time or cost of transportation. Access to a park, a playground, public tennis courts or golf links, add to the values of a housing site. So far as artistic values are concerned, those Federal planned house units now occupied or in process of building illustrate the new principle of plain and unadorned construction as contrasted with the ornamentation of the Victorian type of architecture; whatever is unessential is now giving way to architectural design for family living within the home.

THE matter of utilization of space cannot be overemphasized in our study of architectural planning today. In studying housing, even so superficially as is possible in the classroom, a good deal of emphasis should be placed upon room size, arrangement, and room relationship, looked at from the point of view of easy, harmonious housekeeping. This analysis has a real value in subject-matter integration; the school playhouse may be planned for modern space arrangement,

WHERE TO SEE MODERN HOUSING

ATLANTA, GA.			
"Techwood Homes"	3-story dormitory 2-story row houses 3-story apartments	603 units 109 dormitory 25 acres	Construction complete
"University"	2- and 3-story flats* and row houses (*flats have individual entrances)	675 units 19 acres	Construction 16.1% complete
CLEVELAND, OHIO			
"Cedar Central"	3-story apartments	654 units 18 acres	Construction 16% complete
MONTGOMERY, ALA.			
"Riverside Heights"	100 families		Construction complete
"W. B. Patterson Courts"	1- and 2-story row houses	158 units 7 acres	Construction complete
ALTAVISTA, VA.			
"Altavista" Housing Corp.	Small single-family frame houses	50 units	Completely occupied
BRONX, N. Y. C.			
"Hillside" Housing Corp.	Apartments, highest 6 stories	1,416 units (4,948 rooms)	1,130 units occupied
EUCLID, OHIO			
"Euclid" Housing Corp.	Individual and double houses		34 houses completed and occupied—9 under construction
PHILADELPHIA			
"Carl Mackley Houses"	3-story apartments	284 units	247 apartments occupied
QUEENS, N. Y. C.			
"Boulevard Gardens"	Apartments, 10 buildings 6 stories high	960 units (3,615 rooms)	All apartments rented
RALEIGH, N. C.			
"Boylan" Housing Corp.	Apartments	54 units (180 rooms)	All apartments rented
ST. LOUIS			
"Neighborhood Gardens"	Apartments	252 units (641 rooms)	48 apartments completed and rented

drawings are made, scrapbooks may be filled with pictures of houses old and new, home furnishings and appliances clipped from advertisements; original stories may take their themes from the activities that go on in the home of today.

Certain general principles are being considered in the planning of house interiors of the present. Architecture has been defined as "space enclosed for a reason," so room by room, the modern architect creates the house to fit existing family needs. Even what we term gadgets and permanent housekeeping equipment, now made in beautiful form and design by machine, are a part of the original plan of the house, increasing its charm and utility as never before. Described with necessary brevity, the room arrangement of today's house should offer the following advantages in lesser or greater degree according to the original cost of the construction upon which the rental is determined.

A general principle, ignored in the older house construction, is our present endeavor to eliminate house wings, unventilated cellars, attic storerooms, attached outbuildings, gables and covered porches that shut out light and air. Instead of these, great glassed-in wall spaces, areas built of glass bricks, basement workshops, and play rooms and garages, and brick-paved uncovered terraces are being built.

Cooking being the next consideration in the average family, adequate but better-planned kitchen and dining space receives consideration. The combination of dining nook and kitchen in the lower priced new homes, electrical equipment for cooking, an arrangement of the kitchen sink, stove and cupboards to save the housewife steps, and hygienic disposal of garbage either through incineration or provision in the apartment house for a central garbage disposal once a day are important points to look for.

One architect describes what he calls the modern "dog-wagon" meal for which he plans; the commuter's breakfast, children's meals, Sunday supper, early-movies supper, and midnight snack which should be quick and easy, and as close to the stove as possible. Kitchen noises and odors, warmth in winter and breezes in the summer, guest dinners and luncheons, and birthday parties must also be considered. The new house of 1936 is quite likely to be built for essential uses.

What might be termed child space is receiving the thoughtful attention of today's home builders. In the small house or apartment this is arranged for through the large living room where one wall may be entirely glassed in, a long window seat and low cupboards give an opportunity for constructive play and the storage of toys. The basement that is heated and adequately lighted offers space for a boy's work bench, a game corner, and the storage of outdoor play equipment. The gigantic housing units undertaken under Federal and City management are object lessons in child welfare. Safe, landscaped play enclosures, nursery schools, playground equipment, and even a clinic may be included in the plans.

Mechanical aids to laundry work, provision for outdoor sleeping, harmonious color, more toileting space, entrance without invading the privacy of other rooms, central heating combined with a good circulation of air, entrance of sun and wind through rightly placed windows are among the many considerations of modern housing and have direct relationships to the health and happiness of the family.

It is, of course, impossible at this writing to give the exact status of housing in the United States. In addition to the listing we give here of completed or nearly completed housing projects there are many more, covering the nation, in process of building. At the time of our going to press, the Housing Division of the Federal Emergency Administration of Public Works reports a total of 49 projects in 35 cities in the United States and two of our insular possessions in active construction. When completed, these houses will provide 25,000 families of limited income with better home conditions and will have given employment to about 50,000 building workers. Surely, America house hunting is our dominant geographic interest of the moment.

Bibliography on Housing

The Architectural Forum, January, 1936.

Slums and Blighted Areas in the United States, by Edith Elmer Wood, U. S. Government Printing Office.

The Relation Between Housing and Health, by Rollo H. Britten, U. S. Public Works Administration.

The Future of Low-Cost Housing, by Harold L. Ickes, Federal Emergency Administration, Housing Division, Washington, D. C.

Housing Digest, Numbers 2 and 3, Public Works Administration, Housing Division, Washington, D. C.

The Relation Between Housing and Delinquency, by Harold L. Ickes, Federal Emergency Administration, Housing Division, Washington, D. C.

Art Integration in the Elementary School

(Continued from page 7)

Make such wooden toys as furniture, sleds, boats and airplanes. Paint or otherwise finish the toys.

Encourage children to talk about their own playthings and those they have seen. Visit shops where toys are displayed for sale. If possible, visit a factory where toys are being made. Decide how to select a toy. Exhibit pictures of lovely toys from the Public Library collection. Have children collect pictures of toys. Assist children in dramatizing a Toy Show in which the information acquired is used.

Kindergarten-Parent Education

(Continued from page 9)

3. To stimulate interest and pleasure in listening to good stories and in telling them for the enjoyment of others.
4. To encourage creative expression.

Health and Safety

Is never considered as a separate phase of the kindergarten program.

On the contrary the development of health and safety habits go on through all the experiences of the day.

The three-fold health goals are always kept in mind:

A SOUND, STRONG BODY
AN ACTIVE, EFFICIENT MIND
WHOLESOME EMOTIONS

Outcomes in Parent Education

1. A better knowledge of what kindergarten accomplishes.
2. A better understanding between parents and the teacher.
3. A better co-operation between school and home.
4. A more active interest stimulated among parents.
5. Many letters were received by the teacher showing interest and appreciation of the demonstration.

Some Letters Received from Parents

Dear Kindergarten Teacher:

My visit to the kindergarten was profitable to me in many ways. The charts gave me information about what you are trying to accomplish. We have worked with Eugene with these same principles in mind and I assure you I know that you do not play. These fundamentals are much more difficult to accomplish than the work that will come later.

I found several points on which I could improve. It is so easy to grow lenient or get in a rut. I feel that we mothers need to see our work as others see it. I am always grateful for any help or suggestions.

We have noticed an improvement in Eugene's ability to play with other children without so much friction.

If at any time we can co-operate with

you, it will be to our advantage to do so. We are keeping in mind the habits you checked on his report card.

Dr. and I appreciate the work you are doing.

I am sincerely, Eugene's Mother,

Mrs. E. L. P.

Dear Kindergarten Teacher:

The visit to your kindergarten was most helpful to me, not only for what I can do for Jimmie, but also in helping me prepare his little brother for school next year. I was so surprised to see how well the children can use their hands in free-hand cutting and in their response to music, also their orderliness. Their charts, too, were helpful in explaining all of your work.

I can see how Jimmie has changed since he started to school, in the way he has learned to utilize his time at home, and he is not restless like he was before school started, but is always busy doing something with his hands while he is in the house.

I really enjoyed every minute of my visit.

Sincerely,

Mrs. J. C. K.

Social Studies and the Young Child

(Continued from page 13)

and *Child Story Primer*. Discuss with them the materials that will be needed. Encourage them to bring in this material and thus begin the growth of the habit of responsibility. Children prefer to be workers and learn through doing. List the materials on the blackboard as children name them. This is to be used as a check list for the children and as reading material when needed.

Organize the class into groups for work, leading them to do that phase most interesting to them; such as, some putting on the wheels, some making the body, some painting. Children acquire valuable experiences in interdependence when they endeavor to accomplish a piece of co-operative work. Endeavor to make your classroom a place in which the children feel they may form and carry out purposes.

Activity. Planning for a visit of the policeman.

Materials and subject-matter. Crayons; paper; questions we wish to ask policeman; pictures drawn of the policeman; experiences of children and teacher; pictures cut from magazines; pictures in textbook. References. Read, *Mary and the Policeman* (Scribner's); *Play Fellows Primer* (Johnson); *The Policeman,* Happy Hour Series (Macmillan); *Child Story Readers,* Book I (Lyons).

Procedure. To establish the right attitude toward the policeman and his work, have one come to visit your classroom. Before his visit tell stories to the children about the value of the policeman's work. Let them discuss the questions they wish to ask him. These you may list and use for reading material. Many children have gained the wrong attitude toward the policeman from adults using the fear of the policeman for disciplinary purposes. This attitude must be changed and in place of it an appreciation engendered of the policeman as a friend and worker who contributes to our welfare and happiness.

Activity. "My Family" book.

Materials and subject-matter. Scissors; paper; paste; magazines from which to cut pictures.

Procedure. Talk with the children about their homes and families; what their mothers and fathers do to help them; what they do to help mother and father; how the different work of all the fathers helps everybody. Encourage the children to talk freely and naturally about their experiences by asking such questions; as,

Who brought you to school today?
Who prepared your lunch?
Who bought your book?

After talking with pupils suggest that since they cannot visit each other they make a booklet showing their families.

Activity. Playing house.

Materials and subject-matter. Chairs; screen; dolls; boxes; toys; dishes; brooms; dustpan; books; pictures; stories from *Real Life Readers,* Book I (Scribner's) and *Child Library Primer* (Johnson).

Procedure. Read or tell a story about children playing house. Discuss with the pupils the duties of a housekeeper; such as, sweeping, cleaning, dusting, cooking and others. Encourage them to tell of the duties of the members of their families and how they help at home. Lead them to see that each member of a family has certain duties and responsibilities, and that each member of a family is dependent upon other members for his welfare and happiness. Tell them the schoolroom is to be their new home and suggest that they become one big family and play house. Let the group choose the members of the family and assign duties to each. List the names of the members and their duties on the blackboard for reference and for reading material if needed. In order to provide opportunity for all children to have practice in assuming responsibility for the housekeeping of the room, suggest that they serve a short time and then choose others. Encourage this activity among smaller groups during their free activity period.

Activity. Finding out how we come to school.

Materials and subject-matter. Toys, pictures, and books necessary to first-grade activities.

Procedure. Show pictures of children riding, walking, and running. Ask the children how they get to school. List their answers on the blackboard as they are given and refer to them as needed for later work. Encourage free expression on the part of the children. Through this activity lead the pupils to see how they are dependent upon others. Emphasize the fact that father, mother, and others work to supply their needs. During the discussion some child will tell of the school bus. Help the children to understand their responsibility to the school for what it provides. Let them tell of other ways the school helps them. Lead the children into an understanding of how people must work together for the good of all; how each must learn to share what he has with the group for the good of the group.

The House. A Social Science Unit

(Continued from page 15)

to a House Warming on Friday at 3.30 p. m. Please come."

Charts, booklets, room plans, newspapers, and posters were displayed about the room. Ushers greeted the parents and this short period of entertainment followed:

1. *The chairman gave the following introduction:*

"Mothers and fathers, we are glad to see you all came.
We want you to see the work we have done.
We will tell you about it."

2. *Singing — songs by entire class.*

3. *Floor talks.*

Kinds of houses.
Materials houses are made of.
Selecting a site for a home.
How we planned our house.

4. *Chairman invited audience to examine the work displayed about the room, which was explained by the guides.*

Reading-Study Work

Put a line under the right answer.

1. Carpenters build
stoves houses gardens.
2. We eat in a
dining room bathroom garden.

3. Electricity gives us
water light candy.
4. We can build with a
hammer automobile garden.
5. A house is made of
candy toys wood.
6. A chimney is in the house
on the house by the house.
7. Vegetables grow in the house
in the garden in the furnace.
8. We hang curtains
in barns in houses in airplanes.
9. Children eat houses
live in houses burn houses.
10. A furnace is
in a house in a barn in the yard.

Direction Test

1. Draw a red brick house.
Put a green roof on the house.
Have smoke come out of the chimney.
2. Draw a carpenter building a house.
3. Draw a davenport.
4. Draw a table and four chairs.
5. Draw a rug.
Color the rug with a design of six rainbow colors.

Information Test

Draw a line around the things we find in a house.

tiger	hen	dishes
stove	davenport	rug
barn	fireplace	sheep
table	curtains	picture
bathtub	automobile	radio

Vocabulary Test

Put a line under the furniture found in a bedroom.

chair	bed	clock
table	sink	stove
davenport	dresser	pictures

Put a line under the furniture found in a living room.

davenport	table	dresser
bed	sink	pictures
chair	radio	lamps

Put a line under the furniture found in a kitchen.

table	sink	dresser
davenport	bed	radio
chairs	stove	lamps

I live in a brick house — stone house — stucco house — wood house.

My house is a bungalow — two-story — duplex — apartment.

Which house is the most durable?
stone — brick — wood — stucco

What things help to make our house attractive?
flowers — cans — trees — green grass

Draw a red brick house.
Make it a two-story house.
Put flowers around your house.
Put trees around your house.

Fact Test

1. Carpenters build houses.	Yes	No
2. Children sleep on tables.	Yes	No
3. Houses are made of lumber.	Yes	No
4. Electricity gives us heat.	Yes	No
5. We sit on davenports.	Yes	No
6. Cows sleep in beds.	Yes	No
7. A hammer is a tool.	Yes	No
8. We sleep in the kitchen.	Yes	No
9. We eat in the dining room.	Yes	No
10. A plumber makes our gardens.	Yes	No

Activities in Beginning Reading

(Continued from page 17)

top of the box. Place the box on one side with the open part toward the rear of the room. Then bore two holes vertically, from top to bottom, and about five inches from either end. The holes should be about four inches from the front edges in order to give a little depth for the stage. The holes should be large enough for the broomstick handles to rotate freely, for the handles must turn the reel. When the holes have been bored, insert the handles in the holes and let two children turn these to show how the reel will pass across the front of the stage. The handles should be sawed off in proportion to the size of the box but should be left about five inches above the top of the box in order that the children may turn the reel. A little crank may be fastened to the end of the handles to aid in turning the reel smoothly.

Reading Directions for Illustrating a Story for a Picture Reel

Materials and subject matter. A picture book, or an old book from which a story may be taken; such as, "Little Black Sambo," "The Gingerbread Boy," or "Little Red Riding Hood."

Procedure. The teacher encourages the children to make a reel for the picture show in order that the class may have a party or send the reel to another room for the children to enjoy. The directions should be simple and within the ability of the average in the class. She may let the children cut a story from an old book. It is well to use a story with many pictures. Put a few statements under each picture. These may be taken from the book or used or dictated by the children and written in manuscript. When all statements and pictures have been chosen, the children work with the teacher in pasting these on the long strip of cloth or paper to be used for the reel. Silhouettes illustrating stories may be used. These can be made at art periods. When the mounting of pictures has been finished, the reel should be tacked to the broom handles and rolled, to be placed in the picture house. Now the children are ready for the first showing. When the picture reel is being turned, the children should sit in a half circle close enough to read the lines.

Jeremiah Learns to Dance

(Continued from page 20)

must try to be contented. *You* wish to wear butterfly wings and *I* wish to dance. Yes, I'd rather dance than anything.

MRS. LADYBUG: But, Jeremiah, scarecrows never dance.

JEREMIAH: No scarecrow has yet. *(*MRS. LADYBUG *starts to leave.)* Don't go. Stay and talk to me.

MRS. LADYBUG: I must go home and look after my children. Good day, Jeremiah.

JEREMIAH: Good day.

*(*MRS. LADYBUG *goes off left.)*

JEREMIAH: Scarecrows never dance? Well, we shall see. *(He looks off right.)* Here come Peter and Nancy. Of course, there's nothing I can do for them.

*(*PETER *and* NANCY *enter right.)*

NANCY: Here's a nice quiet place, Peter. There's no one around but Grandpa's old scarecrow, Jeremiah Hancock. He won't bother us.

PETER *(looking at* JEREMIAH*)*: I wish I were a scarecrow. Then I wouldn't have to learn lessons.

NANCY: I don't think that would be much fun. *(Seating herself.)* Come, Peter. You begin. Three times one.

PETER *(slowly sitting down)*: All right. I suppose I've got to learn that table. Three times one are three. Three times two are six. Three times three are nine. Three times four are — fifteen.

JEREMIAH *(who has been listening with interest)*: Twelve, Peter. Twelve!

(Both children look around in astonishment.)

PETER: What?

JEREMIAH: I beg your pardon, but three times four are twelve.

PETER *(as they jump to their feet)*: Nancy! Jeremiah Hancock knows the multiplication table!

NANCY: Do you really?

JEREMIAH: Yes. Other things, too.

PETER: But you're just a —

JEREMIAH: I know. I'm just a scare-

crow, but I'm named after Jeremiah Hancock, the old schoolmaster who taught your grandfather. That's why I know so much.

NANCY: Do you know the capital of Maine?

JEREMIAH: Certainly. It's Augusta.

NANCY: Thank you. Now I'll never forget it because you told it to me.

PETER *(eagerly)*: If you aren't too busy, would you help us with our lessons?

JEREMIAH: Would you let me? Would you really let me help you?

PETER: Yes.

NANCY: Oh, yes.

JEREMIAH: My dear friends! At last I can do something for someone! *(lifting first one foot and then the other stiffly.)* Wonderful! *(taking a few little jumps.)* Delightful! *(with an awkward hop.)* Hurrah! Don't you think I'm graceful?

NANCY *(politely)*: You hop very nicely.

JEREMIAH: But I can't skip as well as you and Peter. You see, it's the first time. I've just broken the spell that kept me standing here, stiff and still in the cornfield.

NANCY: We'll show you some steps. Peter, you take one hand and I'll take the other and we'll dance around the cornfield.

JEREMIAH *(grasping each by the hand)*: Wonderful! Here we go!

(Off they skip. When they are gone, the gay song is heard again and presently they return with a group of boys and girls behind them. They all skip around and around, singing as they go, until the school bell rings. Then the boys and girls skip off, leaving JEREMIAH, PETER *and* NANCY. JEREMIAH *is standing where he was when we first saw him.)*

PETER: That's the school bell, Jeremiah. We've got to go.

NANCY: But we'll be back to say our lessons to you.

JEREMIAH: Don't forget!

PETER: We won't.

JEREMIAH: And thank you for helping me break the spell.

NANCY: You're welcome, Jeremiah. Goodbye!

JEREMIAH *(waving)*: Goodbye.

(When they have gone, he calls after them.)

JEREMIAH: Peter, what's three times four?

PETER *(loudly)*: Twelve!

JEREMIAH: Excellent! *(Then he looks straight out at the audience.)* And if anyone else needs any help with his lessons, just come to the cornfield and ask Jeremiah.

(If there are no curtains, JEREMIAH *bows and goes off.)*

Living Art

(Continued from page 21)

the Roman architectural order. The plan of the Pennsylvania Station in New York City is taken from that of a Roman bath.

WHILE ROME still dominated Europe, Christianity followed the roads of the Roman conquest, took root in barren and in fertile lands to such an extent that the pagan civilizations quickly succumbed before the drive of the Christian Church. From this point on in the history of architecture, ecclesiastical buildings assume a significance and represent an abiding beauty rarely found in secular structures. The Romanesque order, a descendant of the Roman and Greek classical forms, developed in Western Europe. In its churches, built in the form of a Latin cross, of massive native stone, we find a further use of vaulted roofs, round arches and towers. Westminster Abbey in London is an example of the English variant of Romanesque architecture. In Eastern Europe and Asia Minor the Roman and Greek classical forms were modified by the influence of the East. The rounded arch became bulbous or onion-shaped and we find in this Byzantine order the characteristic features of the temples and mosques of the Far East. Byzantine takes its name from the ancient city of Byzantium, later Constantinople, and wherever the Greek Catholic church dominated we find the Byzantine influence. Photographs of the Santa Sophia Cathedral in Constantinople show us a truly beautiful Byzantine building.

IN FRANCE during the Middle Ages man's most inspired architectural thought was expressed in the Gothic derivation from the classical forms. The familiar rounded arch became delicate and pointed, perpendicular lines dominated the design, a structural necessity of weight and balance brought into being that most graceful, harmonious and inspiring feature of Gothic construction, the flying buttress. In these new Gothic forms we find the spirit of the times. France was in a state of social, political and religious change; there was an increasing national power and pride and there developed at that time a new and independent school of architects, the Free Masons. In the Gothic cathedrals of France we find the climax of man's aspiration and skill. Lines pointing upward; high, cross-vaulted ceilings; buttresses that truly seemed to fly; carving of exquisite elaboration and delicacy in wood and stone; and rose windows of stained glass of a purity and thrilling color that has never been matched. The Gothic forms, especially for cathedrals and churches, were adopted throughout northern Europe. The buildings were usually of stone, but occasionally of brick and wood. The cathedral of Notre Dame in Paris is perhaps the best known example of true Gothic. While the modern use of steel in construction eliminates the necessity for the basic Gothic principle, the Gothic elements of detail lend grace and beauty to many of our churches and public buildings.

With the Renaissance in European culture came a revival of the early classical forms of Rome and Greece. Italy, France and England had their own interpretations in which the new materials were combined with the classical principles. In America our Colonial design, or more accurately called Georgian, after the reigning king of England, marks the American variant of the European Renaissance. In the lovely Georgian mansions of our south we may see many examples of classical detail, especially in columns, capitals and friezes. In the American wing of the Metropolitan Museum in New York City many beautiful details of Georgian design, taken from actual houses in the south and in New England, are preserved for our study and pleasure. And in the recently restored buildings of Williamsburg, Virginia, we have a living museum of American Renaissance buildings.

MARY TAYLOR

Learning to Tell Time. A Second-Grade Project

(Continued from page 23)

siasm for this new activity was great, and when the teacher suggested that they cut the radio programs from the newspapers and bring them to school, there was an immediate response. Our most interesting lessons on time-telling came from these programs. The children read the name of the program from the paper, named the hour, and added A. M. or P. M. whichever accompanied the paper announcement.

The A. M. and P. M. were explained by the children themselves to mean morning and afternoon. The additional information that A. M. was from midnight to noon and P. M. was from noon to midnight was supplied by the teacher.

THE TWO commercial clock dials furnished by the school were always in evidence as well as in use during this project. Now, as the children went individually to the front of the room, they would read the program, state the time, and set these clock dials accordingly. The

group would judge whether the hands were placed accurately.

The reading involved here was especially valuable, and the children found that they could read words which they had probably only heard adults mention previously.

The opportunity for some oral English came when the children were asked to give a brief statement concerning the program to which they were referring. A visitor asked one child to tell what had happened in a certain program on the preceding evening. The child told the story very creditably.

As this work was going on, we stressed very definitely the position of the numbers on the dial, particularly the 12, 3, 6, and 9. The children were criticized by the group if they failed to show by the hour hand as well as the minute hand that the time was 6.30.

Unsupervised work then came in making individual clock dials by drawing around a six-inch circle, spacing the numbers accurately, placing the minute marks correctly, and setting the hands at the time which they indicated in writing below. Our work developed into "The Child's Day with the Radio," and a bulletin board was made of this.

We put our knowledge of the clock to use in other ways. Monitors were assigned their tasks at a given time. The paper monitor was told to pass certain papers at 2.05. The blackboard monitors were told to start their work at three minutes before the bell. The pencil monitor was to take up the pencils at ten o'clock.

THE INTEREST manifested by the children in this activity made it well worth the time, about four weeks, which was spent on it. It seemed that children in the second grade were unable to longer grow enthusiastic over the time they ate their breakfast, their lunch, and their dinner. But to read a radio program from the newspaper, interpret the A. M. and the P. M. and set the clock hands to indicate the broadcast in which they as well as their parents have an ever increasing interest was really worthwhile development.

The value of this activity has been made permanent by the continued use of the clock. At every opportunity the attention of the children is called to the time of day, the length of time that has elapsed between events, or the length of time until something is to happen.

As the children's accuracy in telling time becomes more pronounced, and their confidence increases, we see that one more step toward their ultimate independence from adult assistance has been taken.

Art In Childhood

(Continued from page 24)

shown in the diagram is made from a discarded box procured at the grocery store, a clean orange box, perhaps, which already has a shelf in it. The class may then plan designs to decorate the sides of the stand, each child submitting a design and the class as a whole voting for their choice of the best one. The other designs may then be used to advertise the sale about the school halls.

The design selected should then be drawn upon the box and colored with show-card or opaque colors, or the box may first be covered with paper in some good foundation color and the designs cut out and pasted upon it. The one shown was colored a soft green, inside and out, making a good background for the bright hues of the fruits and vegetables. The wavy bands at top and bottom are alternately orange and yellow, the leaves in shades of red, yellow and orange.

The display rack for the fruit is shown in place, one on each shelf, and one on the top of the box. In the illustration this top one has been left empty to display its mechanism. A piece of heavy cardboard such as is used in cartons, is bent into shape as shown, and secured in place with long thumb tacks. Small notched supports are cut out as indicated and bent forward and upon these are placed a straight strip of cardboard (D) to act as a small shelf.

The three simple bits of decoration, A, B, and C, are suggestions for ornamenting the sides of the counter or roadside stand. (A) shows a red apple with green leaves and yellow lettering. The pine-tree farm shows a bright green tree with an orange cloud behind it and yellow lettering. This would look well on a bright light-blue background. "Hill-Top" shows a cluster of deep green trees against an orange sun, with green lettering and a light green hillside.

If the fruits and vegetables are modeled from clay, the class should make its studies from real fruit, and it should notice the pleasing arrangement of fruit that a wide-awake storekeeper uses to display his stock.

THE page of decorative leaves may also be used to suggest designs to be applied on the sides of the fruit stand or counter, or on school-book covers and in many other ways. Very soon the leaves will be turning from green to red and gold and falling upon the ground at our feet. Here are five designs based on the more common leaf forms, simply rendered, with some suggestions for their use in applied designs. At the top the leaves of the hard maple, which is found over half the United States, have been alternated in position against a background of bright light blue, with a border in three other shades of blue, grading to a deep tone. The leaves are variegated, being partly a clear light green, part red, part orange and part yellow.

The band of white-oak leaves are a deep red-brown against a yellow background with orange bands on either side. Below appear three suggestions for combining the leaves, the hard maple in a three-leaf device, the white-oak similarly arranged, and the hard maple in a continuous border of leaf over leaf to the desired length. The children should study the leaf forms of their own neighborhood, gathering them in sufficient numbers to try actual arrangements with the real leaves. This will stimulate their sense of the possibilities of leaves in design. The Greeks found in the leaves of the acanthus an unfailing source of applied design, but in almost every leaf nature's cunning scheme of center rib and smaller radiating ribs shows in designs of great beauty and simplicity. Study them.

Tested Schoolroom Helps

(Continued from page 38)

attention to the making of a stage and scenery.

From a furniture store near the school, the children secured a large piece of cardboard originally used to cover mattresses for shipping. This cardboard was about three-feet square. We painted four boxes blue and placed the cardboard on top of them, nailing it securely in place. Two sticks of even height nailed to the two rear boxes made supports for our curtain. For this we used yellow sateen. We cut the curtain half-way up in four-inch strips, thus enabling the puppets to make their entrance onto the stage at any point desired. The cardboard served as the floor of the stage, and as it was a good neutral shade of brown, we decided to leave it unpainted.

The scenery for the plays was very simple. In fact, the keynote of the whole project was simplicity. For the play, "The Little Red Hen," we painted a small box black and called it a stove. A table and chairs were easily made from odd scraps of wood, and this completed the scenery and properties for this play. In the "Three Goats," a bridge was made from cardboard. For the "Timid Rabbit" a large tree was all that was needed.

IN CHOOSING stories to be dramatized, the children naturally selected those with which they were familiar. However, in rehearsing a play, I usually read the story through just before dramatization in order to clarify in the players' minds the steps of the story. Of course, in their first attempt at "playing out" a

(Continued on page 55)

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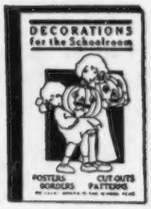

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Adventures in Science. Our Aquarium

RALEIGH, NORTH CAROLINA, PUBLIC SCHOOLS

Soon after the beginning of the term the children were interested in "fixing up" the room. The curtains were washed, potted plants were brought, story books were placed in the library corner, and specimens were collected for the museum. One little girl contributed a goldfish in a round fish bowl. During an indoor recess period the bowl was knocked over with fatal results for the fish. This grieved the children, as they had enjoyed watching and feeding the fish. It was soon suggested that the class build an aquarium that would not be so easily upset and in which more varieties of plant and animal life could live. This was undertaken with great enthusiasm.

How to Make an Indoor Aquarium

The tools and materials needed for a classroom aquarium are:

1. A sand table or a steady table with boards nailed on the sides to hold the dirt, a large wooden box with boards for legs.
2. Cement. (The amount depends on the size of the aquarium desired.)
3. Sand.
4. Water.
5. Thin boards for the mold or frame.
6. Hammers.
7. Saw.
8. Nails.
9. Trowel.
10. Two buckets.
11. A short rubber tube (5 cents at the ten-cent store).

If a sand table is available, the making of an aquarium is very much simplified. However, with the proper lumber, third- or fourth-grade boys can make a table steady enough to hold the concrete aquarium and the dirt which is placed around it for the growing plants. A wooden box with legs made from strong boards also serves as a good foundation.

In the middle of the table, a framework or mold is made of thin boards. Four of these boards are nailed together to form the outside frame and four shorter boards to form the inside frame. These should be very loosely fastened together, as it is sometimes difficult to remove the frame when the cement has hardened.

After the framework has been made the desired shape and size, the cement should be mixed with sand and water — one part cement to one part sand and just enough water to make it possible to pour it into the mold. After the sides have hardened and the frame has been removed, cement should be poured into the bottom.

When both the bottom and the sides have hardened it is necessary to soak the aquarium before putting growing things into it. Water should be put in, allowed to stand for twenty-four hours, siphoned out and fresh water put in. This should be repeated two or three times and then the aquarium is ready for fish, snails, and plants.

Making a Glass Aquarium

Take a board an inch or so thick and as long as your pieces of glass will accommodate. A quarter of an inch from the edges cut a deep groove. Get some pitch tar that is used in roofing. Heat it and pour it into the grooves. Press the glass down into grooves while the tar is hot. Passe-partout the edges inside and out with surgeon's tape or regular passe-partout. Smear this with pitch. *The Classroom Teacher.*

Equipping and Caring for the Aquarium

At the beginning of this study the teacher and the children should decide what should be done in order to have a successful aquarium. Before one is built or stocked there should be a clear understanding of just how it should be done.

Some of the things that the children would have to know about and make plans for are:

1. The kind of tank — glass or concrete, size, shape, and so on.
2. Where to place it in regard to light and temperature.
3. How to stock it.
4. Where to get the plants, animals, sand, shells, and other needed supplies.
5. Something about the care of plants and animals.

Sources of Information:

The first question to be solved has to do with sources of information. Information might be obtained from people who have been successful or who have studied the question carefully. Reference books would need to be consulted. The teacher is always a source of information for the group. Visits to stores and pet shops where fish are sold and to other aquariums and to local fisheries will furnish first-hand information. Nearby ponds, brooks, lakes or rivers will furnish the source of some of the materials needed. On these trips attention should be directed to the conditions under which the creatures live, the food needed, and something of their habits.

The aquarium should be placed so that direct sunlight will not fall on it. Two hours of early morning sun are recommended. This fact should be kept in mind when the aquatic and land plants are selected, as many of them need plenty of sunlight.

Place sand and shells, pebbles, and corals if desired in the bottom of the aquarium to the depth of about two

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Note: *This unit of science for the third-grade comes to us from Adventures in the Field of Elementary Science, the recent curriculum revision in that subject of the Raleigh Education Council. This revision is an example of modern teaching of an important part of the daily school program. Science belongs in the elementary school because it supplies information which is useful in daily living, and it cannot be taught satisfactorily from a text book, with the usual classroom equipment and environment. The science work in Raleigh is done in terms of child activity.*

Those Raleigh teachers who worked on the third-grade level of Adventures in Science are:

Blanche Holt, Chairman, Hayes-Barton School
Elizabeth Hunter, Secretary, Lewis School
Elizabeth Atwater, Murphey School
Mrs. Adele Ball, Wiley School
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Nellie Norris, Wiley School

inches. This material should be thoroughly washed until it does not color the water. The water should be allowed to stand for several days so as to reach the same temperature as the room before it is poured into the aquarium.

The best way to keep the water fresh and supplied with food and oxygen for the fish is to place in it green aquatic plants. The best oxygenators are milfoil, eelgrass, elodea, straight-leaved tape grass, and hair grass. Ornamental plants are ludwigia, fanwort, willow moss and water hyacinth. There should be three times as many plants that live under the water as animals that live in the water.

When the plants are placed in the aquarium, their roots should be spread out in the sand and weighted down with rocks fastened to their stocks. When pouring water into the aquarium, great care should be taken not to upset these plants. This difficulty may be avoided by placing a rock in the aquarium and pouring the water on that.

There should be one inch of fish to each gallon of water. One or two snails or tadpoles to each gallon of water will be sufficient. They serve as scavengers and eat the decaying vegetation and the green scum that collects on the sides of the aquarium. They keep the water clean so that it will not have to be changed; they also furnish carbon dioxide for the plants, thereby maintaining a balance like that found in ponds or lakes.

Other animals which are good for stocking aquariums are turtles, snails, clams, leeches, dragon-fly larvæ, electric-light bugs, water-beetles, mosquito wrigglers, and other aquatic animals. One thing must be kept in mind, however, and that is that carnivorous creatures are apt to eat the other smaller animals. So the dragon-fly larvæ, turtles, crayfish, and frogs should be kept to themselves unless smaller animals are added as food for them.

Care of the Aquarium:

1. Feeding: every other day is often enough to feed goldfish. There is much more danger in over-feeding than not feeding enough. Scraped raw beef, earthworms, mosquito larvæ, raw or cooked potato, toasted bread crumbs, and prepared fish food are excellent food for goldfish.

2. Rocks should not be used in the aquarium, as they prevent particles of food and dead animals from being seen. Dead material is injurious to animal life and should be removed immediately.

3. Children should never handle goldfish. When they are to be removed, a net should be used. The children could easily make one of mosquito tubing which may be obtained at a ten-cent store.

4. Sick fish should be taken from the aquarium and placed in a separate con-

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Note: Champion Workbooks may be used with any textbooks. When required, answer books are included FREE.

tainer. Daily baths in a weak solution of salt water will prove beneficial.

5. Children should not be allowed to throw things into the aquarium.

6. If the fish come frequently to the surface, they are in need of fresh air. The water may be ærated by dipping it up and letting it fall slowly back into the aquarium. If fresh water is poured in, it should be allowed to stand until it becomes the same temperature as that in the aquarium.

7. An algal growth on the sides of the aquarium may be removed with a razor blade or wire brush.

Observing Water Life in the Aquarium

Goldfish:

The way the fish is adapted to live in water will prove of much interest to children. They may observe the flattened and tapering shape of the body similar to a boat. They will learn that the fish swims by propelling itself with its tail, using it as an oar, and the fins are not so much used for swimming as for balancing and directing the course. The structure of the fish may be compared with the child's body.

The children will learn that the fish has gills which help it to breathe under water. Let them locate the gills and observe them. When the fish seems to be swallowing, it is taking in water and forcing it out through the openings that lead to the gill pouches. Fish cannot make use of air unless it is dissolved in water; people cannot breathe in water.

Fish are protected by scales which overlap each other and by the slimy substance that enables them to elude the grasp of enemies. Most fish are inconspicuously colored for protection — dark on the back and light underneath. The fish also protects itself by swimming away from danger.

Let the children watch the fish as it rises and sinks without moving any fins, observing that it does this by means of the air-bladder, a white sac in the body cavity next to the backbone. The body of the fish is heavier than water and naturally sinks, but by expanding this air-bladder it can rise.

Place some food in the water and observe the goldfish feeding. It is closely related to the carp, which feeds on the bottom of waterways; however, goldfish feed both on the bottom and at the surface.

The children may visit a fish market and observe the shape and position of the mouths of the fish. They could then determine where the creatures feed. The shape and position of the mouth of the fish will also give some idea of the type of food eaten. Fish with teeth and fish with no teeth at all probably do not eat the same food.

The eyes of the goldfish will prove of interest to the children. They have no eyelids, yet they rest and sleep.

Life History of a Frog:

On a warm day in early spring a field trip may be planned to a ditch or marshy place to get frogs' eggs. They will be found in shallow water, attached to grass or sticks. The frogs' eggs are brown and in a globular mass, while the toads' eggs are black and in strings. The eggs are covered with a jelly-like substance used for protection and for food for the baby. The eggs may be scooped up with a dip net. Only a few should be placed in the aquarium so the children might observe the development of the eggs. A record should be kept of the change in the shape of the eggs and of the length of time it takes for them to hatch. As soon as they are hatched, green algæ and other water plants should be put in the water to furnish food for the tadpoles. Cooked cornmeal may be used for the same purpose. They are great feeders and will soon clean off the algal scum from the sides of the aquarium. If they do not have plenty of food, the water will have to be changed every day. The young tadpole has external feathered gills. Soon these disappear and internal gills are used for breathing. Then the hind legs appear, followed by the front legs. The tail disappears gradually. It does not drop off or shrivel up but is used as food by the growing animal.

When a tadpole changes to a frog, a rock should be placed in the aquarium for it to climb out on, as it is now an air-breathing animal. A wire net should be placed over the aquarium to prevent the frog from getting away.

When feeding the frog insects and worms, the action of the tongue may be observed. The tongue is fastened in front and folded back in the mouth, but may be shot out quickly; the insect or worm adheres to the sticky surface and is quickly drawn in.

The children will observe that the frog breathes somewhat through the skin. It forces the air in by swallowing it. Compare the way frogs breathe with the way human beings breathe. The frog croaks or sings by inflating the throat and cheeks.

The group should observe that the frog is an expert swimmer and diver. The hind legs are long and strong and are well adapted to escaping from the enemy by leaping.

By holding the frog under water it will be observed that a thin, transparent film forms over the eyes. This is the eyelid. Just back of the eye is a circular area with a smooth, flat surface; this is the ear. Frogs have a keen sense of hearing.

When the frog's skin gets too tight, it splits down the back. The frog then takes an edge of this skin in his mouth and sucks it until it comes off. He then rolls it up and swallows it. The frog drinks water by absorbing it through the skin.

Children should know the difference between a frog and a toad. Frogs are slimmer and slicker and have stronger hind legs. Most frogs have a greenish cast like the colors in their native habitat. Toads are more clumsy, covered with warts, and the color of the soil where they are likely to be found. When frightened, the toad exudes a kind of fluid from the skin. If this fluid gets in cuts on the hands, it will sting or burn, but will not cause warts. Both frogs and toads eat all kinds of insects. Frogs sleep all winter in mud about ponds, while toads burrow deep in the ground and spend the winter.

The Snail:

The children will be interested to observe that some snails breathe air in water by means of gills. The gill-breathers can close the opening of the shell with a sort of flap, or door. Other aquatic snails are lung-breathers and must come to the surface occasionally to breathe.

Observing the snail as it moves along on the side of the aquarium, it will be seen that the body contracts as it moves. On the underside near the front will be seen an opening; this is the mouth. The mouth has a hard upper lip and a rough tongue with which the snail scrapes and eats. The snail feeds on the minute plants on the sides of the aquarium. The fleshy portion with which it crawls is the foot. As it moves, it secretes a transparent mucus and sometimes glides down it from the top to the bottom of the aquarium. The snail protects itself by drawing its body into the shell and closing the door.

The sexes of snails are easily distinguished when they are crawling, as the female carries her tentacles straight, but the male carries one of his curled. The eyes are on the ends of the tentacles. In many of the aquatic snails both sexes are present so that cross fertilization takes place. Snails lay their eggs in the aquarium. The jelly-like mass containing the eggs is about the size of a small bean or pea and attached to a pebble or plant. The egg when laid is about as large around as a pin. The young snails may be observed under a low-powered lens. When the eggs get a little larger, the snails come out of the jelly and grow quite rapidly.

The eggs should be removed to a separate container for observation to keep the goldfish from eating them.

Some snails from birth have shells too hard for the fish to chew. In that case the fish will nibble off the tentacles and kill the snails.

(Continued on page 59)

Tested Schoolroom Helps

(Continued from page 50)

story, the children would say their lines in stilted fashion, depending more on action than words to convey their meaning. This was where they needed much supervision. In "The Little Red Hen," the lines would go something like this: "Pig, will you make the fire?" "No, I will not make the fire." "Duck, will you make the fire?" "No, I will not make the fire."

After the first attempt the children made at dramatization, I suggested they try again and this time I interrupted with questions, as when Red Hen asked Pig to make the fire, and Pig refused. I suggested that Red Hen ask Pig *why* he would not make the fire. Red Hen did this, not only with Pig, but with Duck and Rabbit, the other characters in the story. The excuses for not making the fire were amusing indeed. Helen said, speaking as Rabbit, that she had to go home and make the beds for her mother. Gloria said she was very busy reading her new book. Edward said, in the role of Pig, that he didn't have time to make the fire as his hands were very dirty and he had to go home and wash them. Each child who took a part had an original idea in this respect, and any especially good one was greeted with a murmur of approval.

THE language possibilities of the Puppet Show are unlimited. At the beginning of the project, some of the children could scarcely give their names in a good clear voice, but let them get behind the curtain as the Red Hen! The change would be miraculous. They couldn't talk enough. Needless to say, the children were exceptionally interested in the Show, and would beg at all times to have their plays.

The most definite outcome of the project was the ability of the child at the end to think through and say from one to three coherent sentences. As language is one of our most important subjects in the first grade, I felt that this one outcome justified the time and work put into the project.

ELIZABETH ALLEN, Passaic, N. J.

For the Children's Hour

(Continued from page 40)

meanie to stay hid so long. Maybe we'd better say 'home-free.' "

Freddie had to laugh at that. He came back and took a tent pole and began poking around. An old heavy coat hanging in the corner behind the tool box fell down. The boys, standing on the box, tried to hang it up again but they were not tall enough to reach the hook.

"I'll hold the collar up straight and

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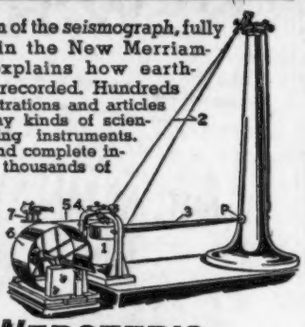

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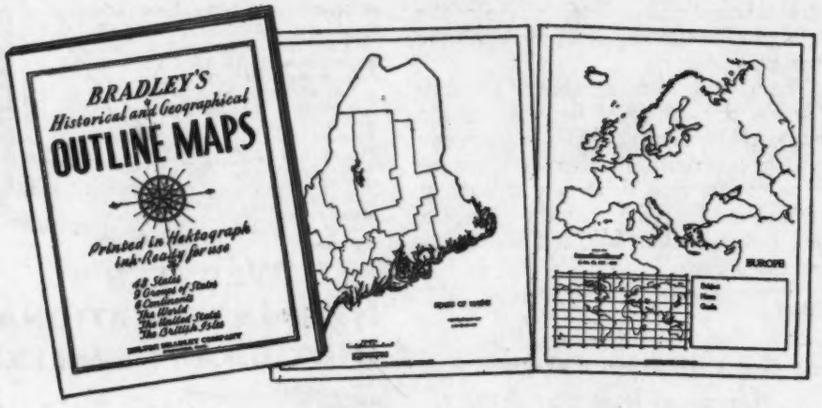

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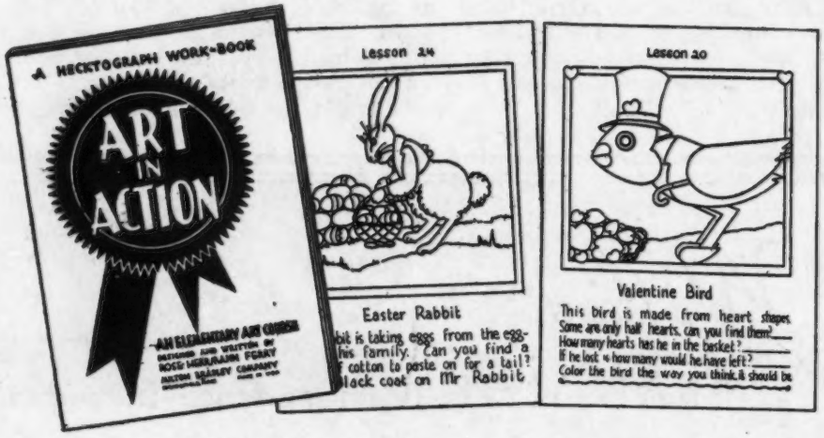
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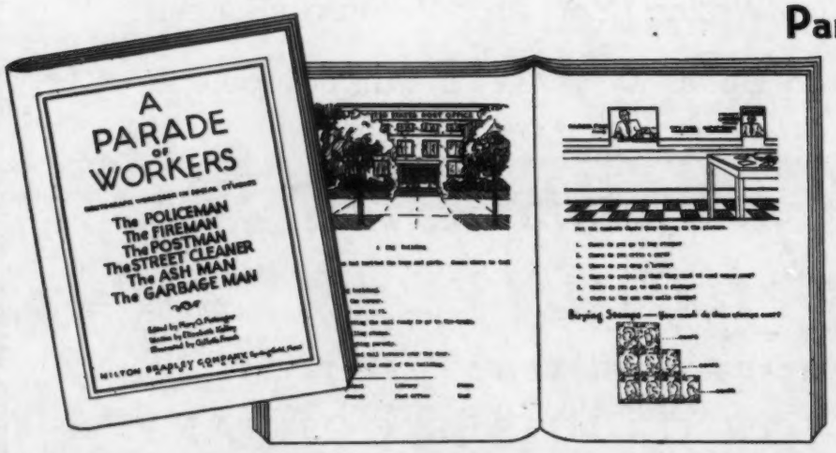

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stiff and you take hold lower down and push up," suggested Donald.

As Freddie started to push the coat up for Donald his hand slid down into one of the pockets. That was a good way to hold the coat firmly.

"Hurry up, Freddie, it's almost on the hook."

"There it is!" they both shouted as they finally had the coat back on the hook. As Donald jumped down off the box he noticed Freddie laughing.

"What are you laughing at? We haven't found the ball yet!"

"Who said we hadn't found the ball?" Freddie took his hand from behind him to show the ball.

"Where did you find it?" asked Donald.

"It was in the pocket of that coat. Just as you said, our ball was playing hide and seek with us," Freddie said.

"I knew it had to be right here."

"I'm sorry, Donald, that I thought you had it."

"All right," grinned Donald, "let's play ball."

Books for the Month

(Continued from page 44)

Brink, now issued annually, *Best Short Stories for Boys and Girls* (Row, Peterson, Evanston, Illinois). At the risk of seeming egotistical, the reviewer takes pride in saying that the first story in this book is reprinted from AMERICAN CHILDHOOD; our delightful "Garden Patch," by Emma L. Brock.

For many years compilations of "best" stories taken from magazines have been issued as guides to readers and writers. It was a fortunate thought on the part of the publishers to realize that such a collection was needed in the field of children's literature. The stories are taken from the best of the juvenile periodical field and are arranged somewhat in the order of vocabulary for the child who has learned to read independently. The wide scope of interest covered, adventure, real life, the story of fantasy, and holidays, recommends the book for school and library use.

OUR READERS who follow these announcements of the best books for the schools, have asked that the Editor make a special listing from time to time, of the new texts for the classroom. During the past summer, publishers have been busy issuing supplementary books and graded readers. At the present time there are a large number of excellent new school texts that express the social-science viewpoint of the curriculum makers as well as following, in their writing, those reading levels upon which we place vocabulary emphasis today. These books, as they stand in bright bindings and colorful illustration upon the editorial desk, include:

Hoot Owl, by Mabel G. La Rue (Macmillan, New York). Writing for the seven- to ten-year-old group, this book presents in story form the civilization of the sedentary agricultural Indians of the Algonquin stock who inhabited and developed the New England woodlands. The material is authentic and there are sixty illustrations.

All Aboard (Grosset and Dunlap, New York), by Roger Duvoisin who wrote the text and made the gay-colored pictures. This story of a locomotive, told in the first person, is a welcome contribution to the kindergarten or first-grade picture-book corner and will serve well as a first reader in transportation.

Kites and Kimonos, by Elinor Hedrick and Kathryne Van Noy (Macmillan, New York). A third- and fourth-grade reader relating the everyday life of two Japanese children who celebrate the important festival days, learn about the manufacture of silk and the making of pottery. Photographs and drawings by a Japanese artist present with skill the spirit of the Japanese people.

A series of *Nature Readers* (D. C. Heath, Boston) that lead into natural science has been prepared by two specialists in the subject, Mary Geisler Phillips and Julia McNair Wright. The books are graded according to the interests of

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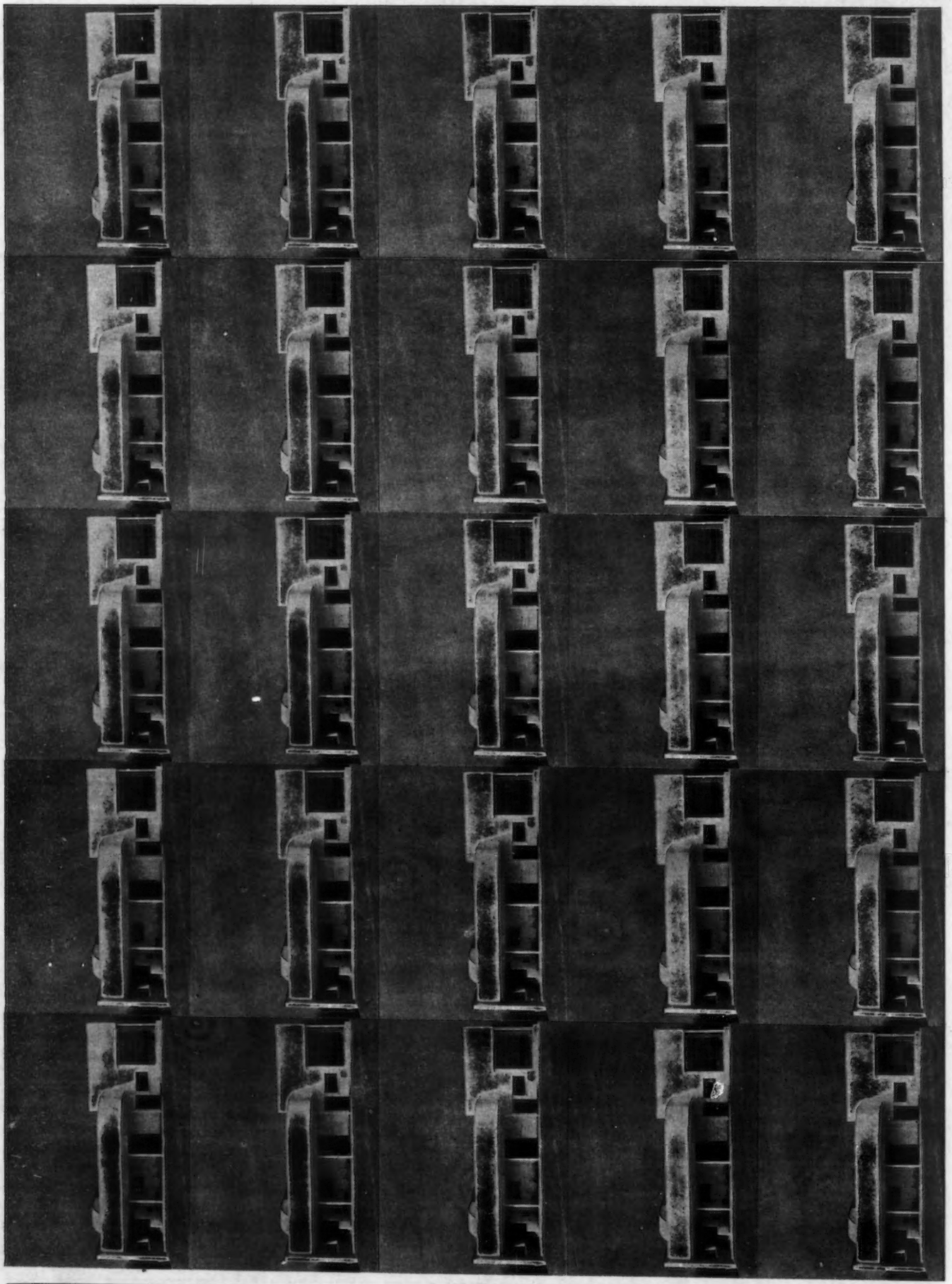

children at various age levels. The titles are:

Some Animals and Their Homes, introducing a few of the common forms of land and sea life, together with the broad scientific principles involved in the study of these forms.

Some Animal Neighbors, following the general plan of the first book in that the material is divided into two main groups, land life and seashore life.

Plants and Animals, which widens the experience of the child and teaches the interdependence of species, the maintenance of a balance in nature, and something of the evolution of organisms.

Our Earth and Its Life, which makes vivid to children the constantly shifting scene and the animated powerful drama found in the history of our earth and the development of life on this planet.

Real teaching value in line with present pedagogic aims is found in these texts. They have been written for either nature study or general silent reading. The teacher will find ample material for testing and for activity work at the end of each unit, or within if the unit is long. The series as a whole gives the pupil not only a wealth of factual material in natural science but a broader understanding of life in general and a foundation for more specialized science study in the higher grades.

Adventures in Science

(Continued from page 54)

Turtles:

Children will be interested in observing turtles. Small ones may be kept in the aquarium with the goldfish, but a float should be provided for them. Large turtles should be kept in other aquariums. Not more than one large turtle should be put in an aquarium, as they sometimes feed upon each other. A rock should be placed in the water to give the turtle an opportunity to climb out.

The children may read to find out what the turtle eats. They will then enjoy feeding them and observing them eat to see whether turtles have teeth.

Hold the turtle under water and notice the membrane that covers the eye. Watch the turtle swim and compare his movements with those of the fish. Find how the turtle protects himself.

Early in the winter, place some earth in one end of the aquarium and observe how the turtle hibernates. Watch for him to come out in the spring.

Do not use a snapping turtle for observation unless he is a very young one.

Effect of Light on Plant Life:

Notice how the plants in and around the aquarium seem to reach out toward the light. Place a plant in a dark closet for several days or weeks, supplying it with the necessary amount of moisture and notice what happens.

Experimenting

Air Pressure:

In the care of an aquarium it is often necessary to remove the water. This may be done by means of a siphon and

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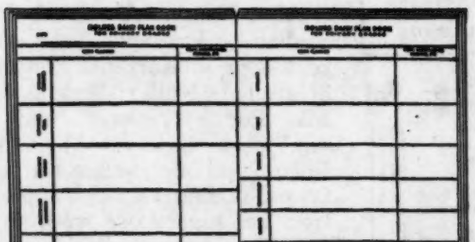

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the children may observe that the pressure or weight of the air on the surface of the water forces the water through the tube. They have perhaps given little thought to the air and will be surprised to learn that it has weight. They should be led to realize that there is an ocean of air all about us. Call to their attention the facts that they can feel hot and cold air and that wind is air in motion. Illustrations within their own experience of the weight of air may be observed with footballs and automobile tires.

To siphon the water from the aquarium, use a piece of rubber tubing three or more feet in length. (This may be obtained for five cents at the ten-cent store.) Hold the tubing like a letter "U" and fill with water. Pinch both ends with the fingers. Place one end in the aquarium and the other end in a large container which is on a lower level than the aquarium. Remove your fingers and the water will rapidly flow out of the aquarium. The same method may be used for putting in fresh water or removing mud.

With third-grade children it does not seem advisable to go further into the principle of air pressure.

The Editor's Page

(Continued from page 41)

Jagendorf, well-known in the children's theater movement throughout the United States, has dramatized for you an original Indian legend, "Mondahmin Gives Corn to the Chippewas." This is an excellent schoolroom, or outdoor play, simple, easily costumed, and full of the spirit of the harvest.

Alice Hanthorn's "Work Sheets" in reading (hektograph) for October will be lessons in marketing, illustrated delightfully by Ruth Hallock, as will be also Miss Pratt's "Number" and "Citizenship" pages (hektograph). Ora Strange Kilborn will offer designs for Hallowe'en favors, decorations, and applied design from her supervisory work in the East Orange schools. A double-page poster, drawn by Violet Moore Higgins, will illustrate the making of a Jack-o-lantern, that happiest of October occupations. With many timely stories and poems, next month's AMERICAN CHILDHOOD is to be anticipated.

PETUNIA

By JOAN LIST (age 3½)

Oh, you pretty petunia,
Growing and growing,
In my mother's garden.
You are so pink!
I will pick you
And put you in my daddy's buttonhole.
Won't that be nice for you!

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